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A SYSTEM  
OF  
GREEK PROSODY AND METRE,

FOR THE USE OF SCHOOLS AND COLLEGES;

TOGETHER WITH  
THE CHORAL SCANNING  
OF THE PROMETHEUS VINCTUS OF ÆSCHYLUS, AND THE  
AJAX AND ŒDIPUS TYRANNUS OF SOPHOCLES.

TO WHICH ARE APPENDED,  
REMARKS ON INDO-GERMANIC ANALOGIES.

BY

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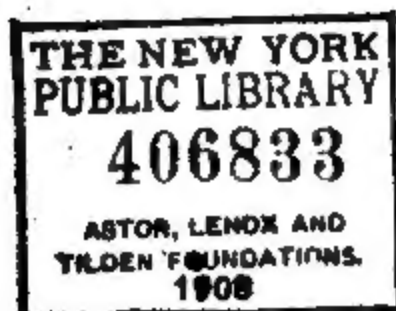
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AND A TOKEN OF HIGH RESPECT FOR ONE WHO IS EQUALLY CON-  
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## P R E F A C E.

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AN accurate acquaintance with the Prosody and Metres of the Greek Language is so necessary an accompaniment of true scholarship, that any attempt to advocate its claims to the notice of the student would be entirely superfluous. It must be admitted, however, that, while all among us are very ready to acknowledge the importance of this branch of learning, only a small number, comparatively, have been induced to make it a subject of careful study; and the result is, that, in matters appertaining to Greek Prosody and Metre, many of those who ought to be better acquainted with these topics display oftentimes a very lamentable want of accuracy. What renders this the more provoking is, that they who come among us from transatlantic seminaries of learning, where metrical studies are much more carefully pursued, frequently undertake to sit in judgment upon our violations of the laws of prosody and metre, when they themselves are at best but very poor representatives of the metrical knowledge which exists in their own countries.

One great obstacle to the successful cultivation of



prosodiocal studies among us has undoubtedly been the want of a proper treatise on the subject, which, without encumbering the student, in the commencement of his career, with any unusual burden, might, nevertheless, lay before him such a view of matters connected with the prosody and metres of the Greek tongue as would enable him to pursue his investigations in this department with satisfaction and advantage. The present treatise has been prepared with this view. Its object is to give all the necessary information appertaining to Greek prosody in a simple garb, and one which may invite rather than repel. The more intricate questions connected with the subject, and on which the ingenuity of European scholars loves to exercise itself, are here purposely omitted, and nothing is offered but what may prove immediately and permanently useful.

The Choral Scanning is intended to initiate the young scholar into a department of metrical study, which, to the inexperienced, bears a very formidable name ; but is in reality, with the exception of a few knotty points that occasionally present themselves, a very pleasing branch of investigation, and a very inviting field for the ingenuity of the student. Choral Scanning has hitherto been regarded by many among us as a mere piece of chance-work, with no certain rules to guide or inform us when we are correct. It is hoped that the aids afforded in the present treatise on this part of the subject will tend to show that there is even here much of certainty, and much that may lead to satisfactory results.

The introduction of remarks on Indo-Germanic Analogies into a work on Greek Prosody may require some explanation. The observations in question were intended to accompany a Greek Grammar recently published, but were withheld from the fear of making that work too voluminous and expensive. They are given here, at the end of the Prosody, partly because no other avenue may present itself for years by which they can be brought forward, and partly out of compliment to the distinguished philologist whose name graces the dedication of this volume, and who has done more for comparative philology than any American scholar. Had he undertaken to write on this subject, the remarks appended to the present work would never have appeared.

The Sanscrit Question, as it has been termed, has never obtained a fair hearing among us. On the part of its opponents all is mere idle assertion, and the specious, but most erroneous and unscholarlike, theory of Dugald Stewart appears to them to have laid the controversy completely at rest. Many of our half-learned youth, too, have caught the infection; and believing, of course, that what is delivered on this subject with oracular gravity, sometimes even from a professor's chair, must be the result of careful investigation, and in every point of view deserving of being followed, almost regard the term Sanscrit as a species of by-word and mockery. It is hoped that the observations appended to the present volume will make the matter in controversy more clearly understood, until some abler pen shall present

us with a complete and overpowering view of Indo-Germanic Analogies. It is mortifying, indeed, to think that any remarks at all should be now needed to prove that the Sanscrit is not a mere piece of patchwork from the Greek. Yet so it is. What in our own country is still regarded as a most ingenious and conclusive theory, would, on the continent of Europe, subject the individual, who might be bold enough to advocate it, to a direct imputation of lunacy.

*Columbia College, Aug. 20, 1838.*

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PART I.

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PROSODY.

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# GREEK PROSODY.

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## I.

I. **PROSODY** (προσῳδία), in its common acceptation at the present day, treats of the quantity of syllables, or the time occupied in pronouncing them.

II. The ancient Greek grammarians, however, connected with the term a much more comprehensive meaning, and made it refer to everything by which the *sound* of a syllable was affected. Hence prosody, with them, included also the accents and breathings.<sup>1</sup>

III. Hence it is clear how the ancients came to speak of *seven proper prosodies*, for they included the threefold accent, the twofold breathing, and the twofold quantity.<sup>2</sup>

IV. To these seven proper prosodies the ancients added what are called the *affections* of a word, or the *influences* upon it (πάθη), and denominated these *improper prosodies*.<sup>3</sup>

V. The three improper prosodies were the *apostrophe*, *hyphen*, and *hypodiastole*.<sup>4</sup>

VI. Hence prosody, in its strict acceptation, is *tenfold*,<sup>5</sup> consisting of the *seven proper* and the *three improper* kinds. In the present treatise, however, we will confine ourselves merely to the consideration of *Quantity* and *Metre*.

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1. Bekker, *Anecdot. Græc.* 676, 18. Ὁρίζονται οὖν τὴν προσῳδίαν οὕτως, κ. τ. λ. Compare Spitzner, *Pros. Gr.* § 1.

2. Chaeroboscus, ap. Bekker, *A. G.* 703, 24. Ἰστέον ὅτι τριχῶς λέγεται ἡ προσῳδία, κ. τ. λ.

3. Bekker, 683, 22. Χρὴ δὲ γινώσκειν ὅτι τὰ πάθη οὐκ εἰσὶ κυρίως προσῳδαί, ἀλλὰ καταχρηστικῶς, κ. τ. λ.

4. Bekker, *l. c.*

5. Bekker, 674, 1. Προσῳδαί εἰσὶ δέκα, βρεῖα, βαρεῖα, περισπωμένη, μακρά, βραχεῖα, δασεῖα, ψιλὴ, ἀπόστροφος, ὑφέν, καὶ ὑποδιαστολή.

## II.

I. Every syllable is either long or short; or, in other words, requires a longer or shorter time for its pronunciation.

II. To these two kinds of syllables a third is to be added, which is called the *common* or *arbitrary*. By this is meant a syllable which may be used as long or short; as, for example, a short vowel which may be short or long before a mute with a liquid, or a short final syllable which may be lengthened by crasis or otherwise.<sup>1</sup>

## III.

## GENERAL RULE.

In Greek, the vowels  $\epsilon$  and  $o$  are *short by nature*,  $\eta$  and  $\omega$  are *long by nature*, and  $\alpha$ ,  $\iota$ ,  $\upsilon$ , are *doubtful*.

1. When a vowel is said to be *short by nature*, the meaning is, that it is short by its natural pronunciation, being equivalent merely to one short time. On the other hand, a vowel long by nature is long by its natural pronunciation, being equal to two short times. Thus  $\eta$  is equivalent to  $\epsilon\epsilon$ , and  $\omega$  to  $oo$ .

2. Hence it follows, that the short vowel  $\epsilon$  has  $\eta$  for its corresponding long one; and the short vowel  $o$ , in like manner, has  $\omega$  for its long. But in the case of  $\alpha$ ,  $\iota$ ,  $\upsilon$ , there is no distinct mark or letter by which the eye can tell at the instant whether these vowels are long or short, and hence they are called *doubtful*.<sup>2</sup>

1. It is evident, that, in proper metres, the syllable, in itself arbitrary, has always the definite quantity of a long or short. Compare the language of Hermann, *Elem. Doctr. Metr.* c. 9, § 1. "*Quum in numeris tempora omnia certa ac definita esse debeant, facile intelligitur, in numeris ipsis nihil usquam posse anceps esse; itaque, si quæ inveniuntur ancipites syllabæ, i. e., quæ breves sint, quum longæ esse debeant, vel longæ, quum debeant breves esse, eas, quod ad numerum attinet, pro talibus numerari, quales debeant esse, etsi non sint tales.*"

2. The doubtful vowels were called by some of the ancient grammarians  $\delta\acute{\iota}\chi\rho\nu\alpha$ , i. e., double-timed; by others  $\alpha\mu\phi\acute{\iota}\beta\omicron\lambda\alpha$ , i. e., indefinite. Compare Bekker, *An. Gr.* 800, 27.

3. It must be carefully borne in mind, however, that, by actual usage, every syllable in any particular case always has a definite quantity, either long or short; and that, when we speak of doubtful syllables, we do not mean that they have anything doubtful in their nature, or wavering between long and short as regards the same word; but only that they have no corresponding long or short marks by which the eye can detect their quantity at a glance.

#### IV.

#### RULES FOR LONG VOWELS.

##### 1. NATURE. •

I. Every syllable which has an  $\eta$  or  $\omega$  is long by nature; as,  $\eta\mu\acute{\epsilon}\rho\alpha$ ,  $\omega\mu\acute{o}\varsigma$ , &c.

II. Every diphthong, or double vowel, likewise makes a syllable naturally long; as,  $\alpha\lambda\phi\omega$ ,  $\alpha\upsilon\rho\alpha$ ,  $\tau\epsilon\iota\chi\omicron\varsigma$ ,  $\epsilon\upsilon\rho\omicron\varsigma$ ,  $\omicron\lambda\kappa\omicron\varsigma$ ,  $\omicron\upsilon\delta\alpha\varsigma$ ,  $\mu\eta\tau\rho\upsilon\acute{\alpha}$ ,  $\acute{\alpha}\gamma\omicron\rho\tilde{\alpha}$ , &c.

III. When two vowels are combined by contraction into one, the syllable becomes naturally long; as,  $\bar{\alpha}\delta\omega$  for  $\acute{\alpha}\epsilon\iota\delta\omega$ ;  $\bar{\alpha}\rho\gamma\acute{o}\varsigma$  for  $\acute{\alpha}\epsilon\rho\gamma\acute{o}\varsigma$ ;  $\bar{\iota}\rho\omicron\varsigma$  for  $\iota\epsilon\rho\acute{o}\varsigma$ .

IV. Every circumflexed vowel is long; as,  $\delta\rho\tilde{\alpha}\mu\alpha$ ,  $\pi\tilde{\alpha}\sigma\alpha$ ,  $\kappa\nu\tilde{\iota}\sigma\alpha$ ,  $\rho\tilde{\upsilon}\mu\alpha$ .<sup>1</sup>

#### *Exceptions.*

1. Every final syllable, which is long by reason of a vowel or diphthong, can be made short if it stand in the thesis,<sup>2</sup> and the next word begins with a vowel; and in the epic writers this shortening amounts almost to a constant rule;<sup>3</sup>

1. This will be again considered under the head of accent.

2. The *thesis* is that part of the foot on which the stress of the voice does not fall, and is opposed to the *arsis*; thus, in  $\eta\mu\acute{\epsilon}\nu\eta$ , the first syllable has the *arsis*, the remaining two are in the *thesis*.

3. The principle on which this exception depends is easily explained. The  $\eta$  in  $\eta\mu\acute{\epsilon}\nu\eta$ , for example, is equivalent to  $\epsilon\epsilon$ , and one of these epsilons being supposed to be elided before the initial vowel of the following word, the other epsilon remains, of course, short by nature. In other words, the final vowel of  $\eta\mu\acute{\epsilon}\nu\eta$  loses, as it were, a portion of its natural length, by the sinking of the voice and by the vowel immediately follow-



as, ἡμένῃ ἐν βένθεσσιν (*Hom. Il.* 1, 358); ἄμφῳ ὁμῶς (*Ib.* 23); δεχθαῖ ἄποινα (*Ib.* 57); κλυθί μεῦ Ἀργυρότοξ' (*Ib.* 177), &c.

2. On the contrary, the long vowel retains its natural measure when it falls in the arsis of the foot. The following Homeric verses contain examples of both kinds.<sup>1</sup>

Ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἀργεῖ, τηλόθι πάτρης. (*Il.* 1, 30.)

Υἱες, ὁ μὲν Κτεάτοθ, ὁ δ' ἄρ' Εὐρύτου Ἀκτορίωνος. (*Il.* 2, 621.)

3. Nevertheless, the epic, and, after their example, the elegiac poets, sometimes permit the long vowel or diphthong to retain its quantity even in the thesis of the foot.<sup>2</sup>

4. A long vowel or diphthong, with a vowel following, is sometimes shortened in the middle of a word; as, ἐμπαῖος, οἶος, νῑός, τοῖοῦτος, τουτοῦτ',<sup>3</sup> &c.

ing it. So the  $\omega$  in ἄμφω is equivalent to two omicrons, one of which it loses before the following vowel, while the other remains short. In like manner, the diphthongs  $\alpha\iota$  in δεχθαι, and  $\epsilon\upsilon$  in μεν, are supposed each to lose a vowel.

1. Here, after one of the vowels has been supposed to be elided, and a single short vowel remains, this latter, being in the arsis of the foot, receives the stress of the voice, and becomes long again. Thus, in the foot  $\rho\omega\ \epsilon\nu\iota$ , the syllable  $\rho\omega$  is in the arsis, and hence, though one of the omicrons composing the omega is supposed to be cut off before the initial vowel of  $\epsilon\nu\iota$ , and only a single omicron remains, that omicron is nevertheless lengthened by the stress of the voice falling upon it. On the other hand, in the foot  $\omicron\iota\kappa\omega\ \epsilon\nu$ , the omega is in the thesis, and hence, after this vowel has lost one of its component omicrons before the next word, there is no stress of the voice upon the other omicron, and therefore it remains short.

2. It is not correct to say that this mostly takes place only in words to which a digamma was originally prefixed. Passages frequently occur in which these lengthenings are found without the support of the digamma.

3. Homer only shortens certain forms, of which ἐμπαῖος and οἶος are two instances. With the Attic dramatic poets, the shortening of the diphthong  $\alpha\iota$  is much more rare than that of  $\omicron\iota$ , and occurs principally in the words δειλαῖος, γεραῖος, κρυφαῖος, and that, too, mostly in anapaestic and dactylic metres. (Compare remarks under the head of *Hiatus* in the iambic trimeter, page 67 of this volume.) The comic, later epic, and epigrammatic poets have proceeded the farthest in this shortening of long syllables. Upon the whole, it must be remarked, that the shortening here referred to takes place most frequently in the diphthongs  $\omicron\iota$  and  $\alpha\iota$ , which the grammarians never regarded as a full long quantity in the thesis of the tone. Hence the ancients attribute to the article  $\omicron\iota$ ,  $\alpha\iota$ , only  $1\frac{1}{2}$  time. *Bekker, An. Gr.* 821, 29. *Spitzner, Gr. Pros.* p. 8.

## II. POSITION.

✓ I. A short or doubtful vowel before two consonants or a double letter (ζ, ξ, ψ) is almost always long; as, στέλλω, ὄμμα, ἀντάγω, τράπεζα, ἄμαξα, δῖψα.

II. These two consonants may belong to the same word with the vowel; as, ἔσπερος, or one of them may belong to the same word, and the other to the succeeding word; as, τῶν ἀμόθεν γε, θεὰ θύγατῆρ Διός, or both may be found at the beginning of the following word; as, ἀνδρᾶ θνητὸν ἔοντα.

*Exceptions.*

1. A short vowel before a mute, followed by a liquid (λ, μ, ν, ρ), remains short, provided the mute and liquid belong to one and the same syllable.<sup>1</sup>

2. This rule, however, of a vowel before a mute and liquid, is itself subject to the following limitations:

I. Homer and the oldest Greek poets mostly avoid the shortening of syllables before a mute and liquid, and generally permit it only when the form, followed by ρ or λ, could not otherwise be adapted to the verse. Hence Homer usually shortens the preceding syllable only before βρ, δρ, θρ, κρ, πρ, τρ, φρ, χρ, and before κλ, πλ, τλ, χλ.

II. In scanning the dramatic writers, the following cases must be carefully noted.

(α.) A short vowel before a soft mute (π, κ, τ), or an aspirate (φ, χ, θ) followed by a liquid, is much rather left short than lengthened by the Attic poets.<sup>2</sup>

(β.) A short vowel before a middle mute (β, γ, δ), fol-

1. The syllable, therefore, always remains long, 1. When the liquid stands before the mute; as, δερκω. 2. In compound words, whether the liquid precede or follow; as, ἐκλαμβάνω. 3. When a word ends with one of the two consonants, and the next begins with the other; as, ἔρις μεγάλη, λέγουσιν πάντες. 4. When the vowel is long by nature; as, ἐπᾶθλον, μήνυτρον.

2. Porson, *ad Eurip. Orest.* 64. Erfurdt, *ad Soph. Aj.* 1109.

lowed by  $\rho$ , is short in the comic writers, but in tragedy is mostly long.

( $\gamma$ .) A short vowel before a middle mute, followed by any liquid except  $\rho$ , is almost always long. In Euripides such syllables are always long; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.<sup>1</sup>

( $\delta$ .) The tragic writers occasionally leave a vowel short before the two liquids  $\mu\nu$ .<sup>2</sup>

III. As the epic writers, according to what has just been remarked (2, 1), employ this shortening chiefly when the word cannot in any other manner be adapted to the measure, this circumstance explains why sometimes even two mutes, as  $\sigma\kappa$ , and the double consonant  $\zeta$ , neglect length by position, and leave the preceding vowel short; as, for example, before *Ζάκυνθος*, *Ζέλεια*, *Σκάμανδρος*, *σκέπαρνον*, &c.<sup>3</sup>

## V.

### RULES FOR SHORT VOWELS.

I. A vowel before another vowel or diphthong is, generally speaking, short. Still, however, there are numerous exceptions to this rule, which will be mentioned in the course of the work.

II. Every syllable which has an  $\epsilon$  or  $o$  is short by nature, unless lengthened by position or crasis; as, *ἔπῳς*.

1. *Porson, ad Eurip. Hec.* 298. *Elmsley, ad Eurip. Med.* 288.

2. This is opposed by some critics, and among the rest by Elmsley (*ad Eurip. Bacch.* 1132), but the rule is successfully defended by Porson.

3. To remove these shortenings, Knight (*Proleg. ad Hom.* 79) writes *Δάκυνθος*, *Δέλεια*, *Κάμανδρος*, &c., and refers, in support of this opinion, to the coins of Zancle (Messana) of the seventh century B.C., which give the name of the place in the old form, ΔΑΝΚΑΗ. Thiersch (*Gr. Gr.* § 146, 8) thinks that this form for the name of Zancle may have arisen from the defective orthography of ancient times. This, however, is very unlikely; and we may cite, in support of Knight's opinion, the *οὐχὶ μάρανον* of Asclepiades (*Anthol. Pal.* vol. ii., p. 501).

*Exceptions.*

The Greek poets, especially the epic, often avail themselves of the aid of the arsis in lengthening a short syllable. This takes place, I. At the end of words ; II. In the beginning of them ; III. In the middle of compounds.

*I. Lengthening of short syllables at the end of words.*

1. A short syllable at the end of a word is often lengthened in this manner, when the next word begins with a liquid ; as, *κατὰ λιπάρην* (*Il.* 6, 64) ; *δὲ μελίην* (*Il.* 20, 322) ; *ὕδατι νίζοντες* (*Il.* 7, 425) ; *ἀπὸ ῥίου* (*Il.* 14, 154).

2. A short syllable at the end of a word is also sometimes lengthened in a similar manner, when the next word begins with the semivowel *σ* ; as, *κατὰ συφεοῖσιν* (*Od.* 10, 238).<sup>1</sup>

3. The Attics, in iambic trimeter verse, sometimes lengthen the short syllable before *ρ* ; as, *παρὰ ρείθροισι* (*Soph. Antig.* 704). In the measures which approach nearer to the epic dialect, other syllables also occur lengthened.<sup>2</sup>

*II. Lengthening of short syllables in the beginning of words.*

Not only at the end, but also at the beginning of words, the epic language lengthens a short or doubtful vowel by the arsis, especially where two or more shorts follow. And here the following cases may be distinguished :

1. It happens least frequently that a pure short is made long ; as, *Ζεφυρίη* (*Od.* 7, 119) ; *ἐπίτονος* (*Ib.* 12, 423) ; *ὄϊες* (*Ib.* 9, 425).

2. The doubtful vowels *α*, *ι*, *υ*, are far more frequently

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1. Such lengthening is observed the most rarely before mutes, and least of all before the aspirates *φ*, *χ*, *θ*. The reason is, that the aspirates never admit of being doubled in pronunciation, whereas the liquids easily are.

2. Hermann, *ad Soph. Antig.* l. c.—*Id. El. Doctr. Metr.* 45.—Markland, *ad Eurip. Suppl.* 94.—Elmsley, *ad Eurip. Iph. in Taur.* p. 199, *Lips. ed.*

made long in the arsis of a tetrasyllable, or longer word ; as, for example, in such forms as *ᾗθάνατος*, *ᾗκάματος*, *ᾗνέφελος*, *ᾗπάλαμος*, *ᾗπονέεσθαι*, *ᾗποδίωμαι*, &c. The same usage occurs in many polysyllables, with *ι* and *υ* ; as, *Δῖογενής*, *Πριᾶμίδης*, *Ἰταλία*, *θυγατέρα*, *υἱακόμωροι*, &c. In proper names, as *Priamides*, *Italia*, &c., the Latin poets have followed the example of the Greeks.

### III. *Lengthening of short syllables in the middle of verbs.*

1. The epic writers often lengthen by arsis in the middle of compound words ; namely, when the latter part begins with a liquid ; as, *διᾗμελεῖστί* (*Od.* 9, 291) ; *κατᾗνεύων* (*Ib.* 490) ; *κατᾗριγηλά* (*Ib.* 14, 226).<sup>1</sup>

2. The tragic writers have occasionally allowed themselves lengthenings of this kind, especially in proper names ; as, *Ἰππομέδων*, *Παρθένοπαῖος*.<sup>2</sup>

3. The lengthening in the middle of the word before other than liquid letters is quite rare, and occurs mostly only in polysyllabic words ; as, *Διῖπετέος* (*Il.* 16, 174) ; *Διοφανέος* (*Anthol. Pal.* 1, 502, *Appollonid.* 6, 2) ; *ἀποέρσειε* (*Il.* 21, 329).

## VI.

### RULES FOR DOUBTFUL VOWELS.

I. The chief object of Greek prosody is to reduce to rule the quantity of the doubtful or arbitrary vowels, *α*, *ι*, *υ*.

II. This is done in various ways, among which the position of the accent affords some, though not very extensive aid, as may be seen by what follows.

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1. Spitzner recommends, that, in the case of short vowels, the consonant which follows be doubled ; as, *ἐλλαβον*, *ἄλληκτος* (*Gr. Pros.* p. 15). It is better, however, to write the consonant singly, and suppose it to be doubled in pronunciation.

2. Compare Hermann, *El. Doctr. Metr.* p. 28.

3. In cases of this kind, many critics have recourse to the digamma. (*Spitzner, de Vers. Gr. Heroic.* p. 86.)

*Use of accent in determining quantity.*

I. Every syllable marked with a circumflex is long by nature ; and, therefore, when this accent stands upon a doubtful vowel, it shows this vowel to be long ; as, κλῦθι, πρᾶγμα.

II. In like manner, when the acute accent stands upon the penult of a polysyllabic word, the final syllable is long ; as, ἅγιος, ἀγία, ἅγιον. So, also, παιδεία, ῥητορεία.<sup>1</sup>

III. On the other hand, when a doubtful vowel stands at the end of a word, and the penult has the circumflex, the final syllable is short ; as, κλῦθι, πρᾶγμα.<sup>2</sup>

IV. The final syllable is also short when the acute is on the antepenult ; as, τύφθητι, Κέρκυρα.<sup>3</sup>

V. In dissyllabic and polysyllabic words, when the final syllable is short and the penult has the acute accent, the penult also is short ; as, κρίσις (ι), λύσις (υ), πολλάκις (ᾱ).<sup>4</sup>

VI. As, however, the length or shortness of a syllable can be obtained only imperfectly from the accent, it is necessary to seek for general rules, which may coincide with the usage of the poets. These we will now proceed to give.

I.

*Of the doubtful vowels in the end of words.*

I. Final *a* is short ; as, τράπεζα, ἰνᾶ, ἱππότα, τέτυφα.

1. A long vowel being equal to two short ones, and the accent which stood on the antepenult of ἅγιος being shifted to the penult of ἀγία, this penult becomes, in fact, the antepenult, beyond which the accent cannot be thrown back ; the final syllable being now equal to two vowels, and compelling, of course, the acute to be transferred to the ι.

2. In this case, when we resolve the word, the acute stands over the antepenult, and the circumflex is formed from the union of the acute of the antepenult with the grave of the penult ; as, μάλλον, μᾶλλον. Now if the last syllable were long here, the acute would fall upon the fourth syllable from the end, which is contrary to one of the laws of the acute accent.

3. This follows from what has been said under note 1.

4. For, if the penult were long in this case, it would require to be marked with the circumflex.

*Exceptions.*

1. But *a* pure is long ; as, 'Αθήνᾱ, φιλί̄α, σικύ̄α, except verbals in τρια ; as, ψαλτριά, and derivatives from adjectives in ης ; as, ἀλήθεῑα ; and also ἰέρεῑα, κώδεῑα, βασίλεῑα (*a queen*) ; but βασιλεί̄α (*a kingdom*), and βασίλεῑα (adj. fem. *royal*).
2. The Doric *a* for η is long ; as, φάμᾱ, Αἰνεί̄α ; and also the Doric genitive in *a* from nominatives in ας and ης ; as, 'Αννίβᾱς, *ā* ; 'Ατρείδης, *ā*.
3. Words ending in δα and θα have the *a* long ; as, βασιλίνδᾱ, Αἴδᾱ, Σιμαίθᾱ, except ἄκανθᾱ and ἥλιθᾱ.<sup>1</sup>
4. Words ending in ρα not preceded by a diphthong ;<sup>2</sup> as, κάρ̄α, πήρ̄α, χαρ̄α ; except ἄγκυρ̄α, γέφυρ̄α, ὀλυρ̄α, κέρκυρ̄α, and the perfect middle of verbs in ρω ; as, διέφθορ̄α, πέπορ̄α.
5. Words ending in ρα with a consonant preceding ; as, ἄγρ̄α, πέτρ̄α, ἀκέστρ̄α ; except σφοδρ̄α, σκολοπένδρ̄α, Τανάγρ̄α.
6. All feminine adjectives from masculines in ος ; as, δικαί̄α ; except δῖ̄α, πότνῑα, ἰ̄α, and μί̄α.
7. Duals in *a*, as μουσ̄α, and vocatives from nouns in ας, as Αἰνεί̄α,<sup>3</sup> or poetical vocatives of the third declension, as Λαοδάμᾱ, Πολυδάμᾱ.
8. The accusative in εα, from the genitive (third declension) in εως ; as, Πηλέ̄α, from Πηλέως ; βασιλέ̄α, from βασιλέως ; but in Homeric Greek, Πηλέ̄α,<sup>4</sup> from Πηλῆος ; βασιλῆ̄α, from βασιλῆος.<sup>5</sup>

1. The length of the final syllable in words ending in δα and θα, appears to be derived from their Doric origin. *Lobeck. ad Phryn.* 438.

2. For πεῖρ̄α, μεῖρ̄α, σφαῖρ̄α, &c., have the final syllable short. The word ἐταίρ̄α retains the long *a*, as being formed from ἑταρος, ἐτάρα, ἐταίρα. Again, Αἰθρ̄α and Φαίδρ̄α take the long quantity on account of the two consonants that intervene between the diphthong and final syllable.

3. But the vocative in *a* from masculine nouns in ης is short.

4. In Homer (*Il.* 1, 265 ; *Od.* 12, 630) Θησέα is to be pronounced, by synizesis, Θησε̄α. So also Τυδέα (*Il.* 7, 222), of which the Homeric genitive is Τυδέος.

5. Even in Attic Greek the *a* is sometimes shortened. Compare *Porson, ad Eurip. Hec.* 870.

9. Nouns in *εια*, from verbs in *ευω*; as, *προφητείᾱ*, *δουλείᾱ*.<sup>1</sup>

II. Final *αν* is short; as, *ἄν*, *πάμπᾱν*, *Ἀῖᾱν*, *μέλᾱν*, *ποίησᾱν*, *ἔτυψᾱν*. X

### Exceptions.

1. Masculines in *αν* are long; as, *Τιτᾱν*, *παιᾱν*.
  2. The neuter adjective *πᾱν* } and hence the Attics appear to have taken occasion to lengthen here and there the forms compounded with it; as, *ἄπᾱν*, *ἐπίπᾱν*, *παράπᾱν*. But *πάμπᾱν* and *πρόπᾱν* are probably everywhere decidedly short.<sup>2</sup>
  3. Adverbs in *αν*; as, *λίᾱν*, *ἄγᾱν*, *πέρᾱν*. On the contrary, *δῆᾱν* and *ὁπότᾱν* follow the quantity of the simple *ἄν*.
  4. Accusatives of the first declension, from a long nominative; as, *φιλίᾱν*, from *φιλίᾱ*; *Ἀλνείᾱν*, from *Ἀλνείᾱς*. But the accusative in *αν* from a short nominative is short; as, *ποτνίᾱν*, from *ποτνίᾱ*; *τράπεζᾱν*, from *τράπεζᾱ*.
  5. The Doric genitive plural of the first declension in *ᾱν*, as formed by contraction, is likewise always long; as, *μελιᾱν*, *νυμφᾱν*, for *μελιῶν*, *νυμφῶν*. So, also, the Doric forms derived from those in *η*, or produced by contraction; as, *ποιμᾱν*, *Ποσειδᾱν*, *Ἀλκμᾱν*.
- III. Final *αρ* is short; as, *ὄνᾱρ*, *νέκτᾱρ*, *μάκᾱρ*.

### Exceptions.

1. Monosyllables in *αρ* are long; as, *κᾱρ*, *ψᾱρ*.
2. The adverb *γὰρ* is properly short; but before *οἷ* and similar words it very often occurs long in epic language, through the force of the following breathing.<sup>3</sup>

1. For more special rules concerning *εια*, *ια*, *οια*, and *αια*, in Attic Greek, consult Maltby, *Lex. Pros.* cc. v. and vii.; of his *Prosody*, p. ix. and lxx., ed. 2.

2. Blomfield, *ad Æsch. Pers.* 42. Buttmann, *Gr. Gr.* § 62, n. 5.

3. D'Orville, *Vann. Crit.* p. 391, seq.



IV. Final ας is long ; as, Αἰνεῖ<sup>α</sup>ς, π<sup>α</sup>ς, ἰμ<sup>α</sup>ς, φιλέ<sup>α</sup>ς, τύψ<sup>α</sup>ς, ἡμ<sup>α</sup>ς.

*Exceptions.*

1. Words of the third declension not forming the genitive in αντος ; as, μέλ<sup>α</sup>ς, μέγ<sup>α</sup>ς, λαμπ<sup>α</sup>ς, σέλ<sup>α</sup>ς, κέρ<sup>α</sup>ς, &c. But τάλ<sup>α</sup>ς has the final syllable long.
2. The accusative plural of nouns and participles of the third declension ; as, Τιτᾶν<sup>α</sup>ς, τύπτοντας, ποίμενας, φρένας, &c. (but βασιλέ<sup>α</sup>ς, from βασιλέ<sup>α</sup>). The accusative plural of the first declension, on the other hand, is always long.
3. Adverbs in ας are short ; as, πέλ<sup>α</sup>ς, ἀτρέμ<sup>α</sup>ς, ἀγκ<sup>α</sup>ς.
4. Ας is short in the second person of the different tenses which terminate therein ; as, ἔτεγξ<sup>α</sup>ς, τέγξει<sup>α</sup>ς, οἶδ<sup>α</sup>ς, λέλοιπ<sup>α</sup>ς, πέφυκ<sup>α</sup>ς.
5. By a license of the Doric dialect, forms in ας, otherwise long, are occasionally shortened, and that, too, even in accusatives plural of the first declension ; as, Μοίρ<sup>α</sup>ς (*Theocrit.* 2, 160) ; αὐτ<sup>α</sup>ς (*Id.* 3, 2) ; νύμφ<sup>α</sup>ς (*Id.* 4, 29).

II. Of Final ι.

I. Final ι is short ; as, ἰφ<sup>ι</sup>, ὀτ<sup>ι</sup>, μέλ<sup>ι</sup>, τύπτουσ<sup>ι</sup>, τίθημ<sup>ι</sup>, &c.

*Exceptions.*

1. But the abridged form κρ<sup>ι</sup> (for κρίθη) is long, together with the names of letters in ι ; as, ξ<sup>ι</sup>, π<sup>ι</sup>, &c.
2. The paragogic ι, added by the Attic comic poets and orators to certain pronouns and adverbs, is likewise long ; as, οὐτοσ<sup>ι</sup>, νυν<sup>ι</sup>, οὕτως<sup>ι</sup>, &c. So the similar ι in the words ὁδ<sup>ι</sup>, ταυτ<sup>ι</sup>, δευρ<sup>ι</sup>, &c.
3. Adverbs ending in ι, and formed from nouns, have the ι either long or short, but more commonly short ; such as ἀμοχθ<sup>ι</sup>, ἀμαχητ<sup>ι</sup>, πανδημ<sup>ι</sup>, πανομιλ<sup>ι</sup>, ἀπονητ<sup>ι</sup>, &c.

But those which refer to *nations* have the *ι* *always short*; as, Σκυθιστί, Ἀργολιστί, Βαρβαριστί, &c.<sup>1</sup>

II. Final *ιν* is short; as, τύπτουσιν, ἔριν, πάλιν, πόλιν, πρίν, νῖν, σφίν.

### Exceptions.

1. Final *ιν*, making *ῖνος* in the genitive, is long; as, ῥηγμῖν, ἰκτῖν.
2. Nouns that have two terminations for the nominative; as, δελφῖν (otherwise δελφῖς), ἀκτῖν, ρῖν, ἰν, λῖν.
3. The datives plural ἡμῖν and ὑμῖν, though in several instances Sophocles makes ἡμῖν and ὑμῖν, and the epic dialect has also ἄμμῖν, ὕμμῖν.

III. Final *ις* is short; as, δῖς, τρῖς, πολῖς, τυραννῖς, &c.

### Exceptions.

1. Monosyllabic nouns, and those which have two terminations for the nominative; as, ἱς, λῖς, ῥῖς, κῖς, δελφῖς, ἀκτῖς.
2. Dissyllables which make the penult of the genitive long; as, ἀχῖς, βαλβῖς, κληῖς, κνημῖς, κρηπῖς, ὄρνις,<sup>2</sup> &c.
3. Polysyllables with two short syllables before the last; as, βατραχῖς, καλαμῖς, κανονῖς, πλοκαμῖς, ῥαφανῖς, &c. (but βασιλῖς, ἰκέτῖς).

1. Consult Blomfield, *ad* *Æsch. Prom.* 216. According to this critic, the adverbs in question ought always to be written with a simple vowel in the termination. The MSS. fluctuate between *ι* and *ει*; as, ἀμογητί and ἀμογητεῖ, ἀνατί and ἀνατεῖ. On the other hand, Lobeck, *ad Soph. Antig.* 1213, maintains that the diphthong is admissible into the words derived from adjectives; but in those from substantives he would make the formation conform strictly to the radical word. Spitzner, *Pros. Gr.* p. 48.

2. Ὀρνις, however, has the last syllable often short in tragedy, though always long in comedy (*Porson, ad Eur. Hec.* 204). In Homeric Greek the final syllable is long. Spitzner thinks that we must assume a double form, ὄρνις, ἰθος, ἰν, and also ὄρνις, ἰν. The yet extant plural ὄρνεις favours this opinion.

4. Adjectives in *ις*, compounded from long forms, are likewise long in the final syllable ; as, ἀλικρηπίς, βαθυκνημῖς, &c.

### III. Of Final *v*.

- I. Final *v* is short ; as, σῦ, γόνῦ, γλυκῦ, δάκρῦ, ἄστῦ.

#### Exceptions.

1. The third person singular of the imperfect and second aorist of verbs in *νμι* ; as, ἔδῦ, ἔφῦ ; also of the second person imperative in one of its forms ; as, δεικνῦ,<sup>1</sup> ὀμνῦ.
2. The names of the letters μῦ, νῦ ; and fictitious words ; as, ὦ, γρῦ, &c.

- II. Final *νν* is short ; as, σῦν, πολῦν, βραδῦν, ζευγνῦν.

#### Exceptions.

1. The accusative of nouns which have ῦς in the nominative ; as, ἰλῦν, ἰχθῦν, ἰσχυῦν, ὀφρῦν, μῦν.
2. Nouns that have two terminations for the nominative ; as, Φόρκυν (otherwise Φόρκυς) ; or ὕνος in the genitive ; as, μόσσῦν.
3. The first person singular imperfect and second aorist of verbs in *νμι* ; as, ἔφῦν, ἔδῦν, ἐδείκνῦν, ἐζεύγνῦν.
4. Νῦν, when equivalent to *nunc*. Νὺν, the enclitic, though short in Homer (who uses also νῦ), is often long in tragedy, and always long in comedy.<sup>2</sup>

III. Final *νρ* is long ; as, πῦρ, μάρτυρ. Yet, in the oblique cases, these make πῦρος, πῦρι ; μάρτυρος, μάρτυρι.<sup>3</sup>

1. The third person imperative, δεικνῦτο, follows the analogy of δεικνῦθι.

2. Monk. *ad Eurip. Alcest.* 1096. *Id. in Mus. Crit.* vol. i., p. 73. An opposite doctrine is maintained, however, by Ellendt, *Lex. Soph.* vol. ii., p. 183.

3. The *Etym. Mag.* 506, 20, considers substantives in *νρ* as scarcely Greek, and admits only such as μάρτυρ, ψίθυρ, &c., but rejects forms like Κέρκυρ, Ἰλλαρρ, to which Arcadius, *de Acc.* 19, 17, adds also Δίγυρ.

IV. Final *υς* is short ; as, βαθυς, κόρυς, πῆχυς, πρέσβυς, βαρύς, ὀξύς.

*Exceptions.*

1. Nouns in *υς*, which have *υος* in the genitive ; as, ἀχλὺς, ἰλὺς, ἰχθυς, νηδυς, ὀφρυς, πληθυς.<sup>1</sup>
2. Nouns which have two terminations in the nominative ; as, Φόρκυς.
3. Monosyllables ; as, μῦς, σῦς.
4. Terminations of verbs in *νμι* ; as, δείκνυς (second person singular present), δεικνυς (participle), ἐδείκνυς, &c.

II.

*Of the doubtful vowels in the increment of nouns.*

I. A in the increment of nouns is generally short ; as, σῶμα, ἄτος ; κρέας, ἄτος ; νέκταρ, ἄρος ; μέλαν, ἄνος ; αὖλαξ, ἄκος ; Ἄραψ, ἄβος ; μάκαρ, ἄρος ; ἄλς, ἄλος ; τάλας, ἄνος, &c.

*Exceptions.*

1. All increments in *ανος* are long, except τάλᾱνος, μέλᾱνος ; as, Τιτάν, ᾱνος ; Πάν, ᾱνος ; Ἀνίαν, ᾱνος ; παϊάν, ᾱνος, &c.
2. All increments in *ακος*, from nominatives in *αξ* pure, are long ; as, οἷαξ, ᾱκος ; ῥύαξ, ᾱκος ; φαίαξ, ᾱκος ; φλύαξ, ᾱκος, &c.
3. A is long in the dative plural of nouns, &c., that have a long penult in the genitive singular ; as, γίγας, αντος, ᾱσι ; τύψας, αντος, ᾱσι ; πᾱς, αντος, ᾱσι. But those which are syncopated in the singular have the *α* short ; as, ἀνδρᾱσι, πατρᾱσι.
4. Add the following examples of nouns which have *α* in the increment long .

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3. But κλιτῦς, Eurip. Hippol. 227, and always so in tragedy. Also ἑρκῦς. Monk, ad Eurip. l. c.

κέρας,	ᾱτος, <sup>1</sup>	θώραξ,	ᾱκος,	πόρπαξ,	ᾱκος,
φρέαρ,	ᾱτος,	ἰέραξ,	ᾱκος,	κώδαξ,	ᾱκος,
κράς,	ᾱτος,	κόρδαξ,	ᾱκος,	λάβραξ,	ᾱκος,
ψάρ,	ᾱρος,	ῥάξ,	ᾱγος,	σύρφαξ,	ᾱκος,
κάρ,	ᾱρος,	φέναξ,	ᾱκος,	βλάξ,	ᾱκος.

II. I is short in the increment of neuter nouns ; as, μέλι, ἵτος ; and in masculines and feminines which have the genitive in ιος, ἰδος, or ιτος ; as, πόλις, ἴος ; ἔρις, ἐοῖδος ; χάρις, ἵτος.

### Exceptions.

1. The following, however, have a long penult :

ἄψις,	ἴδος,	κνημῖς,	ἴδος,	σφραγίς,	ἴδος,
βαλβίς,	ἴδος,	κρηπίς,	ἴδος,	σχοινίς,	ἴδος,
καρίς,	ἴδος,	κρηνίς,	ἴδος,	χειρίς,	ἴδος,
κηλίς,	ἴδος,	νεβρίς,	ἴδος,	χυτρίς,	ἴδος,
κληίς,	ἴδος,	νησίς,	ἴδος,	ψηφίς,	ἴδος.

2. Add the following :

βατραχίς,	ἴδος,
κανονίς,	ἴδος,
πλοκαμῖς,	ἴδος,
ῥαφανίς,	ἴδος,
σισαμῖς,	ἴδος,

And other trisyllables which have the two prior syllables short, except βασιλίς, ἴδος, and ἰκετίς, ἴδος.

III. I is long in the increment of masculine and feminine nouns which have two terminations in the nominative ; as, δελφίς or δελφίν, ἵνος ; ἄκτίς or ἄκτίν, ἵνος.

IV. I is also long in the increment of monosyllables ; as, θίν, θινός ; ἴς, ἰνός ; λῖς, λιτός ; θρίψ, θριπός ; excepting, however, τίς, τῖνος, and Δίς, Δῖος.

V. I is also long in nouns in ις, ἴθος ; ιψ, ἵπος ; ιξ, ἵγος ; and ιξ, ἱκος ; as, ὄρνις, ἴθος ; τέττιξ, ἵγος ; μάστιξ, ἵγος,

1. Maltby, *Lex. Pros.* c. iv., p. lix., 2d ed. (Dissertation on the words κέρας, κρέας, and φρέαρ).

“*a lash* ;”<sup>1</sup> φοίνιξ, ἱκος. Homer, however, has Θρήϊκες always short.

VI. But *ι* is generally short in nouns in *ιψ*, ἴβος ; and *ιξ*, ἴχος ; as, χέρνιψ, ἴβος ; στίξ, ἴχος ; θρίξ, τρίχός ; μάστιξ, ἴχος, “*a gum*.”

VII. *Υ* is short in the increment of monosyllables in *υς*, ὕος ; as, δρῦς, δρυός ; μῦς, μύός.

VIII. *Υ* is also short in the increment of neuters in *υ* ; as, δάκρυ, ὕος.

IX. *Υ* is likewise short in the increment of masculines and feminines in *υς* and *υρ* ; as, νέκυς, ὕος ; ἰλύς, ἰλῦος ; ἰχθύς, ὕος ; μάρτυρ, ὕρος ; and also in the neuter noun πῦρ, πῦρός. But δαδύς, ὕδος, and κωμύς, ὕθος, must be excepted.

X. *Υ* is generally short in the increment of nouns in *υξ* and *υψ* ; as, ὄνυξ, ὕχος ; Χάλνυψ, ὕβος ; except δοίδνυξ, ὕκος ; κόκκυξ, ὕγος ; κήρυξ, ὕκος ; Κήϋξ, ὕκος ; γύνψ, ὕπος ; γρύψ, ὕπος ; while Βέδρυξ has either ὕκος or ὕκος.

XI. Nouns of two terminations, in *υς* or *υν*, have *υ* long in the increment ; as, Φόρκυς or Φόρκυν, ὕνος.

### III.

#### *Of the doubtful vowels in the increment of verbs.*

I. The quantity of the penult in the present and imperfect remains the same through all the voices and moods ; as, κρῖνω, ἐκρῖνον, κρῖνε, κρῖνοιμι, κρῖνω, κρῖνειν, κρῖνων, κρῖνομαι, ἐκρῖνόμεν, κρῖνον, &c.

II. Most tenses have the same quantity in the penult as those from which they are formed ; as, ἐτύπον, τυπῶ, ἐτύπην, τυπήσομαι, τέτυπα, ἐτετύπειν, &c.

III. Verbs in ἄζω, ἰζω, and ὑζω, increase short in the future ; as, ἀρπάζω, ἄσω ; νομίζω, ἴσω ; κλύζω, ὕσω.<sup>2</sup>

1. Μάστιξ, ἴγος, “*a lash* ;” but μαστίξ, ἴχος, a species of gum.

2. The poets, especially the epic, not unfrequently lengthen the forms of verbs in ζω by doubling the sibilant letter, and that not merely in the *arsis*, but also in the *thesis*. Thus, αἰχμᾶς δ’ αἰχμάσσουσι (Il. 4, 324) ; and ἐτοιμασσαίατ’ Αἰήνη (Ib. 10, 571), &c.

IV. Verbs in *αω*, when *αω* is preceded by a vowel, and all verbs in *ραω*, have the penult of the future long; as, *ἔάω*, *ᾱσω*; *όραω*, *ᾱσω*; *δράω*, *ᾱσω*.<sup>1</sup>

V. Verbs in *άω*, when preceded by a consonant other than *ρ*, have the penult of the future short; as, *σπάω*, *ᾶσω*; *γελάω*, *ᾶσω*.

VI. Verbs in *σσω* shorten the penult of the future, dropping one of the sigmas; as, *πλάσσω*, *ᾶσω*; *ιμάσσω*, *ᾶσω*.

VII. Liquid verbs, or those ending in *λω*, *μω*, *νω*, *ρω*, shorten the penult of the future, but in the first aorist active invariably take either a long vowel or a diphthong; as, *θάλλω*, *θαῖλω*, *ἔθηλα*; *τέλλω*, *τελῶ*, *ἔτειλα*; *φαίνω*, *φᾶνω*, *ἔφηναι*; *δαρθύνω*, *δαρθύνω*, *ἐδάρθυνα*; *σπείρω*, *σπερῶ*, *εσπαρκα*.<sup>2</sup>

VIII. Verbs in *ιω*, not proceeding from roots in *ζω*, increase long in the future; as, *κυλίω*, *ῖσω*; *κονίω*, *ῖσω*. But *ἐσθίω* has the *ι* everywhere short.<sup>3</sup>

IX. Dissyllabic verbs in *νω* are for the most part long in the future and aorist; as, *δύω*, *δῦσω*, *ἔδῦσα*; *τρύω*, *τρῦσω*, *ἔτρῦσα*. Except *πτύω*, *πτῦσω*, *ἔπτῦσα*; *κύω*, *κῦσω*, *ἔκῦσα*; *βλύω*, *βλῦσω*, *ἔβλῦσα*; and one or two others.

X. Polysyllabic verbs in *νω*, on the other hand, are for the most part long in the penult of the future and aorist; as, *ισχύω*, *ισχυῶσω*, *ἔσχυσα*; *δακρύω*, *δακρυῶσω*, *ἔδακρυσα*, &c.

XI. But polysyllables in *νω* are for the most part short; as, *ἀνῶω*, *ἀνῶσω*; *ἀρῶω*, *ἀρῶσω*; *ἀφῶω*, *ἀφῶσω*, &c.

XII. Verbs in *ύω*, which have lengthened forms in *νμι*,

1. Except *κεράω*, *ᾶσω*; and *περάω*, *ᾶσω*, in the transitive signification; for *περάω*, "*I pass over*," has the *α* long. *Clarke, ad Il.* 1, 67.

2. The principle on which the change takes place is this: in the future the tone rests on the last syllable, which is contracted, and hence the previous syllable is short. In the aorist, however, the augment increases the number of syllables, and the tone consequently changes and travels back towards the root.

3. Compare *Draco, de Metr.* 22, 25; 67, 7.—*Etym. Mag.* 575, 31. The apparent contradiction among the ancients, it being elsewhere (*Const. Lasc.* 247, 20.—*Theod. Gaz.* 77) laid down, that, except in *ἐσθίω*, *ι* is short in these penults, is ascribed by Spitzner and others to corruptions in those passages. *Gr. Pros.* p. 87.

for the most part shorten the doubtful vowel ; as, *δεικνῦω*, *ἐδείκνυν* ; *μγνῦω*, *ἐμίγνυν*. The verbs *φῦω* and *δῦω* are not exceptions to this rule, since they do not furnish complete forms in *νμ*, but only in the second aorist.

XIII. Polysyllables in *νμ* have the *ν* everywhere short, except in the singular number of the present tense, active voice, and in the third person plural of the same tense and voice ; as, *ζεύγνῦμι*, *ζεύγνυνσι* ; but *ζεύγνυμεν*, *ζεύγνυτε*, *ζεύγνυτον*, *ζεύγνυναι*, &c.

XIV. On the other hand, dissyllables in *νμ* have the *ν* everywhere long ; as, *δῦθι*, *δύναι*, *ἔδῦτε*, &c.

XV. The penult of the second future and second aorist is always short ; as, *δαῖμῶ*, *λαῖθῶ*, *κρῦβῶ*, *λίπῶ*, *ἔδαμον*, *ἔλαθον*, *ἔκρῦβον*, *ἔλιπον*. With the single exception of the verb *πλήσσω*, which, in the epic dialect, retains the long vowel in the penult ; as, *ἐπλήγον*, *ἐπλήγην*.<sup>1</sup>

XVI. The third persons plural in *ασι*, and the feminine participle in *ασα*, are always long ; as, *λελοίπασι*, *κεκρύφασι*, *ίστασι* ; *τύψασα*, *γράψασα*, &c.<sup>2</sup>

XVII. The augment, which, in verbs beginning with *ν* or *ι*, consists merely in lengthening this vowel, makes, of course, the initial syllable of the historical tenses long ; as, *ἵκετεύω*, *ἵκέτευον*, *ἵκέτευσα*.

XVIII. The doubtful vowel in the penult of the perfect active strictly follows the measure of the root in the present ; hence the middle syllable is short in most forms which have *α* in the present ; as, *γράφω*, *γέγραφα* ; but fluctuates

1. *Clarke, ad. Il.* 3, 31. The Attic tragedians retain this in the simple form (*Eurip. Orest.* 487 ; *Electr.* 1148) ; but, on the contrary, shorten the compounds ; as, *ἐκπλάγεισα* (*Med.* 8), *ἐκπλάγεντες* (*Rhes.* 287). In like manner, besides *ἐτμάγην* in the passive, we have also *ἐτμήγην* and the like in later authors. So in *Apollon. Rhod.* 4, 1052, *ἀποτμηγέστες*.

2. The old form of the third person plural ended in *-ντι* ; the *τ* was afterward changed into *σ* and the *ν* thrown out, the syllable, however, remaining long ; as, *λελοίπαντι*, *λελοίπανσι*, *λελοίπασι*. So the primitive form of the feminine participle ended in *-νσα*, having the previous vowel long, and this afterward dropped the *ν*, but retained the long quantity ; as, *τύψανσα*, *τύψασα*.



in those with *ι* and *υ* ; as, *τριῖω*, *τέτριφα* ; but *ρίπτω*, *ῥῖφα* ; and again, *κύπτω*, *κέκῡφα* ; but *κρύπτω*, *κέκρῡφα*.

XIX. The perfect middle, with the exception of those which have *α* in the root and change it into *ο* (as, *τρέφω*, *ἔτραφον*, *τέτροφα*), has usually a long vowel in the penult ; as, *ἄγω* (I break), *ἔαγα* ; *ἀνδάνω*, *ἔαδα* ; *κράζω*, *κέκραγα* ; *ῥιγέω*, *ῥῥῖγα* ; *τρίζω*, *τέτριγα* ; *φρίσσω*, *πέφρικα*, &c. But *πέφραδα* and some others are found short ; and, in old forms, the first vowel was shortened by position, after rejecting the intermediate consonant ; as, *βέβαα*, *γεγαα*, *δειδία*, *πεφῡα*.

XX. Perfects, with what is called the Attic reduplication, have usually, in polysyllabic verbs, a short vowel in the penult ; as, *ἀλείφω*, *ἀληλίφα* ; *ὀρύσσω*, *ὀρώρῡχα*. Still, however, in Ionic poets, forms of this kind are occasionally lengthened ; as, *εἰλήλουθα*, *ὑπεμνήμῡκε* (*Il.* 22, 491).

XXI. When *α* is inserted in the third person plural of the perfect or pluperfect, or of the optative, it is always short ; as, *ὀρώρέχᾱτο*, *κεκλίᾱται*, *πειθοίᾱτο*, &c.

XXII. The reduplication before the root of verbs in *μι* is short ; as, *τίθημι*, *δίδωμι*.

XXIII. In verbs in *μι* the *α* is always short ; as, *ἵστατον*, *ἵσταμεν*, &c. Except in the third person plural in *ᾱσι*, and in the masculine and feminine participles ; as, *ἵστᾱσι*, *ἵστᾱς*, *ἵστᾱσα*.

## VII.

### *Of the Doubtful Vowels in the Penultimate.*

#### I. *Of α in the penultimate.*

I. Penultimate *α* is generally short before a vowel or diphthong, or a single consonant ; as, *ἀγλαός*, *δαείς*, *κακός*.

II. But penultimate *α* is long in the following cases :

*Before a vowel.*

## 1. In

δαήρ,  
 ἐᾶων,  
 ᾱήρ, and compounds,  
 κρᾶας,  
 λαῖγξ,  
 θαῖς,  
 λαῖς,  
 Νᾱῖς,  
 Πτολεμαῖς,  
 πολυκᾶής,

Λυκᾶων,  
 Μαχᾶων,  
 Ποσειδᾶων, and the like,  
 πρᾶϋς, and derivatives,  
 λαός, and derivatives,  
 νᾶός,  
 ἀνᾶης,  
 ψᾶός,  
 παός,<sup>1</sup>  
 ᾱῖς.

The adverb αἰὲ has the *a* common,<sup>2</sup> while those of its compounds in which αἰὲ stands complete have the *a* short ; as, αἰέρντος, αἰέλαλος ; whereas in others it is long ; as, ἀέναος, αἰθαλής.<sup>3</sup>

2. In the compounds of ᾶω ; as, ἀκρᾶής, ζᾶής.

3. In the compounds of αῖξ ; as, πολυαῖξ.

4. In verbs in ᾶω, when ᾶω is preceded by an ε or by the letter ρ ; as, ἐᾶω, περᾶω, δρᾶω, with their compounds and derivatives. Still, however, there are several exceptions ; as, κυκᾶω, τιμᾶω, ἐρυθριᾶω, μειδιᾶω, σιγαᾶω, σιωπᾶω, &c., in which ᾶω is not preceded by an ε or ρ.

5. In Homeric genitives in ᾶο and ᾶων ; as ᾱλτᾶο, Βορέᾶο, μελισσᾶων, ᾱδινᾶων. √

*Before a consonant.*

## 1. Before γ in

ἀᾶγής,  
 ἐᾶγα (but ἐᾶγην),<sup>4</sup>

δυσπρᾶγέω,  
 σφρᾶγίς,

1. Φᾶος, "light," has the first syllable short ; φᾶεα in the plural, in the sense of "eyes," has the first syllable common. The shortness is also shown by the derivatives ; as, φᾶεσφορίη, φᾶεῖνω.

2. Porson, *Præf. ad Hec.*

3. Spitzner, *Gr. Pros.* p. 128.

4. Consult remarks on the increment of verbs, page 20, number XIX. Εᾶγην is the second aorist, and short, of course.

νανᾱγός,  
ξενᾱγός,  
λοχᾱγός,<sup>1</sup>  
φᾱγος,

σιᾱγών,  
τᾱγός,  
τᾱγέω,  
πέπρᾱγα, and the like.

## 2. Before δ in

ὀπαᾱδός,<sup>2</sup>  
σπαᾱδιξ,

ᾱδω, "to satiate,"  
ᾱδών.

## 3. Before θ in

πλᾱθω,<sup>3</sup>  
θυρᾱθεν,

εὐγᾱθήs, Dor. for εὐγηθήs,  
ἐπρᾱθην.

## 4. Before κ in

κνᾱκων,  
θαᾱκος,<sup>4</sup>

Λᾱκων,<sup>5</sup>  
τριᾱκάs.

## 5. Before λ in

νεοθαᾱλήs,  
δαᾱλός,

κόβαᾱλος,  
βαᾱλός.<sup>6</sup>

And in καᾱλός, which is long in Homeric Greek, but always short in Attic.<sup>7</sup>

## 6. Before μ in

ᾱμος (*meus*),  
ᾱμνᾱμος,  
δίβαᾱμος,  
ἱπποβαᾱμων,

θυμίᾱμα,  
ἀκρόᾱμα,  
θέᾱμα,  
ὄρᾱμα,

And all other words in μα derived from verbs in ᾱω pure or ρᾱω.

## 7. Before ν in ἰκαᾱνω and its compounds, this verb having

1. The compounds of ἄγω, "I lead," and ἄγω, "I break," are long, because derived from the perfect middle.

2. The long quantity is derived from ἐᾱδα. So, also, αὐθαᾱδης.

3. For πελᾱθω.

4. Hence θαᾱκέω and θαᾱκημα. Thus, *Soph. O. T.* 20, ἀγοραῖσι θαᾱκεῖ.

5. A proper name.—Λᾱκων, "a Laconian," has the penult short. *Theocr. Id.* 5, 12.

6. The ancients lay down the rule that dissyllabic oxytones in αᾱλός are long by nature; but only a few examples occur.

7. Καᾱλός is long in the Gnostic poets, according to the previous example of Hesiod, *Op.* 63; *Th.* 585.

passed with the long quantity from the epic dialect to the tragedians. On the contrary, *κιχᾶνω* in Homer and the epic poets, but *κιχᾶνω* in the tragic writers. So *φθᾶνω* in Homeric Greek is long, but in Attic short.<sup>1</sup> In dissyllables in *ανος*; as, *δᾶνος*, *θρᾶνος*, *πᾶνός*, *φᾶνός*, *κρᾶνός*, and compounds, *δορύκρᾶνος*, *ἐπὶκρᾶνον*, *βούκρᾶνος*. And in the following:

<i>νεᾶνις</i> ,	<i>πολυᾶνωρ</i> ,
<i>φασιᾶνός</i> ,	<i>εὐᾶνορία</i> ,
<i>ἑᾶνός</i> ( <i>subtilis</i> ), <sup>2</sup>	<i>Γερμᾶνός</i> ,
<i>ποιμᾶνωρ</i> ,	<i>Ἰουλιᾶνός</i> , <sup>3</sup>
<i>στυγᾶνωρ</i> ,	<i>Βιᾶνωρ</i> , &c.
<i>φιλᾶνωρ</i> ,	

## 8. Before π in

( <i>ᾶπος</i> ,	<i>Πρίᾶπος</i> ,
<i>Ἄνᾶπος</i> ,	<i>νᾶπν</i> , same as
<i>Ἰᾶπυξ</i> ,	<i>σὶνᾶπι</i> .

## 9. Before ρ in

<i>θυμᾶρής</i> ,	<i>τιᾶρα</i> ,
<i>κᾶρίς</i> ,	<i>λᾶρός</i> ,
<i>βᾶρις</i> ,	<i>φᾶρος</i> , <sup>5</sup>
<i>ᾶρά</i> ( <i>preces</i> ), <sup>4</sup>	<i>ψᾶρος</i> ,
<i>κατᾶρα</i> ,	<i>δᾶρόν</i> ,
<i>πᾶρᾶρος</i> ,	<i>εὐμᾶρίς</i> .

10. Before σ in *κοπιᾶσω*, *δρᾶσω*, *δρᾶσω*, and other futures from verbs in *άω* pure and *ράω*.

1. Epic poets not unfrequently shorten verbs in *αινω* into *ᾶνω*; as, *μελᾶνει*, *Hom. Il.* 7, 64; *οιδᾶνει*, *Ib.* 9, 554; *κυδᾶνει*, *Ib.* 14, 73.

2. But *ἑᾶνος*, "*vestis*."

3. Yet *Δάρδᾶνος*, *Σίκᾶνος*, *Ἡριδᾶνός*. Later poets, however, sometimes shorten the long forms for the convenience of the verse; as, *Ἰουστιᾶνός*, *Ἄντιᾶνός*. *Jacobs, ad Anth. Pal.* 396, 582, 955.

4. *Ἄρᾶ* has three meanings: 1. a prayer; 2. an imprecation; 3. misfortune, evil, or ruin. When Homer employs it in the first of these significations, the penult of the word is always long. When he uses it in the second sense, the penult is common. When it occurs in his poems with the third meaning, the penult is short. Among the tragic writers, on the other hand, the penult is everywhere short. *Maltby, ad verb.*

5. *Φᾶρος* has the penult common in tragedy (*Monk, ad Eurip. Hippol.* 145.—*Sandford, Gr. Pros.* p. 337, *in notis*). On the other hand, in Homer, the penult is always long.

In the third person plural in *ασι*, and the feminine participle in *ασα* ; as, *τέτυφᾱσι*, *ἰστᾱσι*, *ἔᾱσι*, *τύψᾱσα*.

In the dative plural, third declension, where the penult of the genitive singular is long by position ; as, *τύψᾱντος*, *τύψᾱσι*.

In all derivatives from verbs in *αω* pure and *ραω* ; as, *δρᾱσις*, *πέρᾱσις*, &c.

11. Before *τ* in all derivatives from verbs in *άω* pure and *ράω* ; as, *δρᾱτός*, *θεᾱτός*, *περᾱτός*, *ἰᾱτρός*, *κρᾱτήρ*, &c. So *ἄκρᾱτος*, “*unmixed*,” from *ά* and *κεράω* ; but *ἄκρᾱτός*, “*unrestrained*,” from *ά* and *κρᾱτος*. In like manner distinguish between the compounds of *ἀρᾱομαι* and *ἐρᾱμαι*. Thus, *πολυᾱρᾱτος*, “*much wished for*,” but *πολυήρᾱτος*, “*much loved*.”

In names of nations and proper names ; as, *᾿Ασιᾱτης*, *Σπαρτιᾱτης*, *Τεγεᾱτης*. And also in the feminines formed from them ; as, *᾿Ασιᾱτις*, *Μιδεᾱτις*. Add likewise names of rivers, mountains, and islands ; as, *Εὐφρᾱτης*, *Νιφᾱτης*, *Λευκᾱτης*. But forms of this kind proceeding from short roots have the short vowel ; as, *Δαλμᾱτης*, *Γαλᾱτης*, *Σαρμᾱτης*, &c.

In those words which, coming from Ionic forms, received long *a* by Dorism, and passed thence into the Attic and also the common dialect ; as, *ἐκᾱτι*.

In the following words :

<i>ᾱτη</i> ,	<i>ἄπλᾱτος</i> ,
<i>᾿Αγνιᾱτης</i> ,	<i>δημιόπρᾱτα</i> ,
<i>ἄνᾱτος</i> ,	<i>ποινᾱτωρ</i> ,
<i>ἄνᾱτί</i> ,	<i>πρᾱτός</i> ,
<i>ᾱτῶ</i> ,	<i>φρᾱτήρ</i> ,
<i>ἄᾱτος</i> ,	<i>φρᾱτωρ</i> .

12. Before *χ* in *τρᾱχύς* and its compounds.

The forms *ἰαχή* and *ἰαχεῖν* have the penult common in Attic, but more frequently long than short.<sup>1</sup>

1. *Elmsley, ad Eurip. Heracl. 752.*

II. *Of ι in the Penultimate.*

I. Penultimate ι is generally short before a vowel, or diphthong, or a single consonant; as, *πενῖα*, *ῖον*, *πῖθος*.

II. But penultimate ι is long in the following cases:

*Before a vowel.*

1. In the following Homeric feminines, which, as the two columns indicate, have the penult long in Homer and the epic dialect, but short in Attic.<sup>1</sup>

<i>Epic.</i>	<i>Attic.</i>
ἀεργῖη,	ἀργῖα.
ἀθυμῖη,	ἀθυμῖα.
ἀπιστῖη,	ἀπιστῖα.
ἀπαιδῖη,	ἀπαιδῖα.
ἀτιμῖη,	ἀτιμῖα.
ἔστῖη,	ἔστῖα.
κακοεργῖη,	κακουργῖα.
ὄρμῖη,	ὄρμῖα.
μωρῖη,	μωρῖα.
προεδρῖη,	προεδρῖα.
πανοπλῖη,	πανοπλῖα.
προθυμῖη,	προθυμῖα.
τυραννῖη,	τυραννῖα.
αἰθρῖη, <sup>2</sup>	αἰθρῖα.

1. The true reason for this lengthening among the epic writers is to be found, according to Spitzner, in the easily possible protraction of the doubtful vowel in pronunciation, proofs of which are furnished also by other vowels; as, *δωτήρ* and *δώτειρα* for *δοτήρ* and *δότειρα*. The epic poets would the more readily allow this protraction in pronunciation, as it enabled them, without difficulty, to adapt a variety of otherwise useless forms to the heroic measure. And, on the other hand, it was natural that the Attic poetry should use these forms short for the iambus, which was also, indeed, required for the common pronunciation. If this view of the subject be well founded, it will not be necessary, with Maltby, to explain forms like *ἀκομιστῖη* by contraction from *ἀκομιστίση*, for which course no sufficient reason can be discovered in heroic verse. Neither is it of any avail to write *εῖα* for *ῖα* in this kind of words, as it contradicts the derivation, and is, indeed, correct in *ἀναιδείη* and some others, but not in *ἀτιμῖη* and the like. *Spitzner, Gr. Pros.* p. 118.

2. Long in Solon, not found in Homer. Short in Aristophanes, *Plut.* 1129, but long in the *Nubes*, 571.

2. 'Ανῖα and καλῖα are long in both Homeric and Attic Greek,<sup>1</sup> the Homeric form being ἀνίη and καλίη. Another term κονία (Hom. κονίη) has the penult common in Homeric Greek, but in the singular more frequently long, in the plural always short. Among the Attic writers, Aristophanes employs it in the lyric passages with a short penult, but in the dialogue with a long one. In the tragic writers it occurs thrice, and each time with the penult short.<sup>2</sup>
3. Generally speaking, in αἰκῖα, ἐνδῖος, and λῖαν, though λῖαν also occurs, especially in Attic.
4. In proper names in ῖων which shorten the vowel in the genitive; as, Ἀμφῖων, Δολῖων, Πανδῖων, gen. Πανδίωνος. On the contrary, those remain short which take the long vowel in the genitive; as, Βουκολλῖων, Ἡετῖων, Οἰνοπῖων, gen. Οἰνοπίωνος.<sup>3</sup>
5. Comparatives in ῖων have the ι long in Attic, but short elsewhere; as, γλυκῖων, κακῖων.
6. Verbs in ῖω, not proceeding from roots in ζω, have the ι generally long; as, φθῖω, χρῖω, πρῖω, κυλῖω, ἐξαλῖω, χλῖω, &c. But those which had originally a ζ in the root are short; as, ἀτῖω, μαστῖω, to which add ἐσθῖω and ἄτῖω, though not from such roots.<sup>4</sup>

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1. Καλιά stands once with the short penult in *Pseudo-Phocylides*, v. 79.

2. *Maltby, ad verb.*—*Sandford, Gr. Pros.* p. 340, in notis.

3. Ὀρίων, gen. -ῖωνος, is of variable measure in Homer and the epic poets, but short in the tragedians; as, *Eurip. Cycl.* 273; *Ion.* 1153. And also in *Callim. H. to Artem.* 254.

4. Κηκίω has the penult short in Homer, long in tragedy. (*Od.* 5, 455; *Soph. Philoct.* 783.) With regard to the verb μῆνιω, it may be observed, that the penult of the present is common, but that of the future and first aorist long; thus, μῆνιω or μῆνῖω, future μῆνῖσω, first aorist ἐμῆνῖσα. On the other hand, the second aorist is ἐμῆνῖον, or, dropping the augment, μῆνῖον. In the second book of the *Iliad*, v. 769, we have μῆνῖεν, but this appears to be the imperfect. Among the tragic writers, Sophocles employs the verb five times, but determines nothing respecting the quantity. In the *Rhesus* of Euripides, v. 494, we have μῆνῖων, and in the *Hippolytus*, v. 1141, μανῖω. It is safer, however, to lengthen it in the tragedians. *Maltby, ad verb.*

7. Dissyllabic oxytones in *ιός* have for the most part a long penult; as, *κρίός*, *ιός*, “an arrow,” and “poison;” but *ἰός*, “one,” and *ἰόν*, “a violet,” proparoxytones, have the *ι* short.

8. *ι* is also long in the following:

*ἰϋγξ*,  
*κῖων*,  
*πῖων*,  
*πρῖων*,

*Θρίον*,  
*Ἰώ*,  
*Ἵπερίων*.

*Before a consonant.*

1. Before *β* in

*ἀκρίβης*,  
*ἰβις*,  
*στιβη*,

*ἐρυσίβη*,  
*θλίβω*,  
*τρίβω*, and compounds.

But all derivatives from the second aorist of *τρίβω* and similar verbs are short; as, *τρίβος*, *διατρίβη*, *περιτρίβης*. This remark holds good of *παραψύχη* and similar formations.<sup>1</sup>

2. Before *γ* in

*πνίγος*,  
*πνίγω*, and com-  
pounds,  
*ῥίγος*,

*σίγη*, and derivatives,  
*ἔρρίγα*,<sup>2</sup>  
*κέκρίγα*,  
*τέτρίγα*.

3. Before *δ* in

*κνίδη*,  
*πίδαξ*,  
*θρίδαξ*,<sup>3</sup>  
*χελιδών*,  
*χλιδή*,<sup>4</sup>

*Σιδών*,  
*ἰδος*,  
*Ἰδα*,  
*Διδώ*,  
*σιδη*.<sup>5</sup>

1. Porson, *ad Eurip. Orest.* 62.—*Draco, de Metr.* 74, 9.

2. Compare remarks on verbs, number XIX.

3. It may be regarded as a general rule, that *ι* is naturally long in diminutives in *αξ*; as, *θρίναξ*, *κλίμαξ*, *σμίλαξ*, &c.

4. Long in *Pseudo-Phocylides*, 200, but elsewhere short, *χλιδή*.

5. *Σιδη*, “a pomegranate,” has the penult long. *Nicand. Ther.* 72,



4. Before  $\vartheta$  in

ἔριθος,  
ἰθύς,  
κρίθη,

βρίθω, and derivatives,  
Σιθῶν,  
ἀγλίθες.

5. Before  $\kappa$  in

φοινίκη,  
φρίκη,  
κάϊκος,  
Γράνικος,

νίκη, and derivatives,  
κίκυς, and compounds,  
μικρός, or  
σμικρός.

6. Before  $\lambda$  in

ἄργιλος,<sup>1</sup>  
νεογιλός,  
νεογιλής,  
δμίλος,  
ἰλύς,  
ἰλη,  
πέδιλον,

σμίλαξ,  
σπίλος,<sup>2</sup>  
ψιλός,<sup>3</sup>  
χιλός, and compounds,  
στρόβιλος,  
μαρίλη,  
μυστίλη.

7. Before  $\mu$  in

Βρίμω,  
βρίμη,  
ἰφθίμος,  
κλίμαξ,<sup>4</sup>  
μίμος,<sup>5</sup>

σίμος,  
φίμος,  
λίμος, and compounds,  
τίμη, and compounds,  
βουλιμίάω.

8. Before  $\nu$  in verbs in *ίνω*; as, *κλίνω*, *κρίνω*, *πίνω*, *ὀρίνω*, *σίνω*, *ὠδίνω*, &c. Except *τίνω* and *φθίνω*, which are long in Homer, but short in Attic.

870. But *σῖδη*, "a water-plant," has the short penult. *Th.* 887. Yet the diminutive of the former, *σῖδιον*, has the  $\iota$  short (*Aristoph. Nub.* 881), and, in like manner, the adjective *σῖδεις*. *Nicand. Alex.* 276. *Th.* 17.

1. It may be laid down as a general rule, that  $\iota$  is long in the termination *ιλος*, when the word is proparoxytone. So in similar forms, as *Ἄζιλις*, and so, also, in the like neuter, *πέδιλον*. *Draco de Metr.* 76, 28.

2. Yet *σπίλος* is also found. Compare *Lycophron*, 188, 374.

3. The ancients, as a general rule, give oxytone forms in *λος* as long; as, *χιλός*, *ψιλός*, &c. *Draco de Metr.* 35, 21 : 101, 3 : 163, 17.

4. Compare page 27, note 3.

5. Most oxytones in *μος* have the long penult. *Draco de Metr.* 63, 10.

In the following words :

γύρινος,  
ἐρίνος,  
τριναξ,  
θριδακίνη,  
ἀξίνη,  
κλίνη,  
ῥίνη,  
ῥινός,  
χοιρίνη,  
Αἰγίνα,  
Καμάρινα,  
κάμινος,

χαλινός, and compounds,  
ὄπωρινός, in Homer,<sup>1</sup>  
καμίνω,  
κύμινον,  
σέλινον,  
πύτιγη,  
Ἄργυροδίνης,  
ἐνδίνα,  
ὕσμίνη,  
δωτίνη  
Μίνως,  
Ἐρίνυς.<sup>2</sup>

And most words in *ινος*, *ινη*, *ινον*. But adjectives of time in *ινός* shorten the penult ; as, *μεσημβρινός* ; except *ὄπωρινός*, mentioned above, and *ὀρθρινός*.<sup>3</sup>

#### 9. Before π in

γρίπεύς,  
ῥιπή,  
ῥιπισμα,  
ἐνῖπω,  
ἐνῖπή,  
κνῖπός,

Εὐρίπος,  
Ενῖπεύς,  
ἵπος,  
σκῖπων,  
ῥίπισ,  
παρθενοπίπης.

#### 10. Before ρ in

ἱρηξ,  
Νῖρεύς,

Ἴρις,  
Ἴρυς.

1. Consult the remark that immediately follows, respecting adjectives of time in *ινος*.

2. Compare *Blomfield, ad Æsch. Prom. v. 53*.

3. One example of the long penult in *μεσημβρινός* occurs in Callimachus, *L. P. 72*. With regard to *ὄπωρινός*, it is to be observed, that *μετοπωρίνον* occurs in Hesiod, *Op. 415*, and *ὄπωρινον* in the same poet, *Op. 674*, while *ὕπωρινούς* is found in a fragment of Euripides, preserved by Athenæus, p. 465. Maltby gives no great weight to this last exception on account of its being a fragment, and on that account open on every side to corruption. The verses in Hesiod he considers spurious, because in Homer uniformly, and in the Hymn to Mercury, the penult of *ὄπωρινός* is long ; and even in Hesiod himself, in the same poem, v. 677, the same syllable is lengthened. *Sandford, Gr. Pros. p. 343, in notis.*

11 Before  $\sigma$  in

<i>Βρίσεύς,</i>		<i>ἴσος</i> in Homer, <sup>1</sup>
<i>κνῖσα,</i>		<i>ἐξαλῖσας.</i> <sup>2</sup>

12. Before  $\tau$  in nouns in *ίτη, ίτης, ίτις* ; as, *Ἀφροδίτη, Ἀμφιτρίτη, δωματίτις, πολίτης, ὀπλίτης, πολίτις, &c.* Except, however, *κρίτης* and other derivatives from the perfect passive with a short penult.<sup>3</sup>

In the following words :

<i>ἀκόνιτον,</i>		<i>σῖτος</i> , with com-
<i>κλιτύς,</i>		pounds, <sup>4</sup>
<i>λίτος,</i>		<i>Τιτάν,</i>
<i>ἀμηνίτος,</i>		<i>Τρίτων,</i>
<i>ἀδήριτος,</i>		<i>φίτυς.</i> <sup>5</sup>

13. Before  $\phi$  in

<i>γρίφος,</i>		<i>σίφων,</i>
<i>Σέριφος,</i>		<i>Τίφυς,</i>
<i>ῖφι,</i>		<i>νῖφω</i> , but <i>νῖφάς</i> .
<i>στιφος,</i>		

14. Before  $\chi$  in *ἰχώρ* and *τάριχος*.III. Of  $\upsilon$  in the penultimate.

1. Penultimate  $\upsilon$  is generally short before a vowel or diphthong, or a single consonant ; as, *ῥός, κῦει, λῦγος*.

1. The penult of *ἴσος* is long with Homer, but short with the tragedians. The first syllable in *ἰσόθεος*, however, is long in tragedy, on the same principle that the  $\alpha$  is lengthened in *ἀθάνατος, ἀκάματος, ἀπαρ-ἀμυθος*, namely, in order to allow of such forms being introduced into the verse. Compare Blomfield, *ad Æsch. Pers.* 81 ; and Burney, *ibid.*

2. From *ἐξαλίνδω*. Compare Elmsley, *ad Eurip. Heracl.* 404. The form *ἐξαλίζω* would make *ἐξαλῖσας*.

3. On the same principle with *κρίτης*, verbal adjectives in *τος* have the short penult as coming from the third person singular of perfects passive with short penults in *ιται* or *υται* ; thus, *ἀκριτος*, from *ἀ* and *κέκρυται* ; *ἄλῦτος*, from *ἀ* and *λέλῦται*, &c.

4. *Ἀσίτος* occurs in an epigram of Diogenes Laertius (*Anthol. Pal.* 7, 118, 2), but this is a late innovation.

5. So *φῖτεύω, φῖτυμα*. On the contrary, *φῦτεύω, φῦτευμα*. This distinction was made by Brunck, *ad Apoll. Rhod.* 4, 807 ; *Soph. Antig.* 645. The conflicting passages, as *Eurip. Alcest.* 306, 1147 ; *Opp. Cyn.* 1, 4, are altered in the latest editions, partly with the consent of MSS.

II. But penultimate *υ* is long in the following cases :*Before a vowel.*

## 1. In

Ἐνῦω,  
Θῦας,  
μῦων,

μῦωψ,  
ἰγνῦη,  
πῦος.

2. With regard to verbs in ῦω, the safest rule is to regard the penult of the present and imperfect as common.<sup>1</sup> Some, however, occur more frequently with the long penult; as, ἰσχυῶ, δακρυῶ, ξῦω, θυῶ, λῦω.<sup>2</sup> Others, again, are oftener found with the penult short, of which the following is a list.

βρυῶ,  
ἀρυῶ,  
ἀρτυῶ,  
ἀνῦω,  
ἀφῦω,  
δεικνῦω,

κῦω,  
ἐλκῦω,  
ἐρυῶ,  
μεθυῶ,  
πληθυῶ,  
κλυῶ.

And so, likewise, all others besides κλύω and δεικνύω, which have also *υμι* in the present.

*Before a consonant.*1. Before *β* in ὑβός.

1. The question is ably discussed by Spitzner, *Gr. Pros.* p. 91, seq., and Maltby, *Lex. Pros.* c. vi., p. lxiii., 2d ed.

2. Still it must be borne in mind, that derivatives from the perfect passive have the *υ* short; as, λῦσις, λῦτος, &c. With regard to the verbs quoted here as having the long penult, it may be observed, that Homer sometimes makes it θυῶ, though generally θυῶ. In Attic Greek Brunck considers the penult to be always long. Yet all the derivatives have short *υ* except θυμα; as, θυτήρ, θυσία, θυώδης, θυσιμος. So, again, λῦω sometimes occurs in Homer, but λῦω in Attic. Another verb, not cited above, κωλύω, has the penult long in tragedy, but sometimes short in comedy. And yet the future is always κωλύσω. Sandford, *Gr. Pros.* p. 346, in notis.

2. Before  $\gamma$  in

ὀλολῦγή,  
ἀμαρῦγή,<sup>1</sup>  
ἰῦγή,

πῦγή,  
τρῦγών,  
καταφρῦγω.

3. Before  $\delta$  in

Ἀβῦδος,  
Λῦδος,  
βοτρῦδόν,

Τῦδεύς,  
ἐρικῦδής, and other com-  
pounds of κῦδος.

4. Before  $\theta$  in

βῦθος,  
μῦθος,  
ξῦθος,

πῦθω, "to putrefy;"  
πῦθῶ, "corruption;"  
Πῦθών.

5. Before  $\kappa$  in

βρῦκος,<sup>2</sup>  
βρῦκω,  
καρῦκη,  
ἐρίμῦκος,  
σῦκῆ,  
σῦκον,

φῦκίς,  
φῦκος,  
ἐρῦκω, and so  
κατερῦκάκω,  
πέφῦκα,  
τέθῦκα, &c.

6. Before  $\lambda$  in

σκῦλον,  
φῦλή,  
φῦλον,  
πάμφῦλος,  
ῦλη,<sup>3</sup>  
χῦλός,  
στῦλος,

σφονδῦλη,  
Αἰγῦλα,  
Ἀξῦλος,<sup>4</sup>  
σχενδῦλη,  
σῦλη,  
σῦλον,  
ἄσῦλον, &c.

7. Before  $\mu$  in most verbals in  $\nu\mu\alpha$ , from verbs in  $\nu\omega$  ;

1. But μαρμαρῦγή is shortened. *Od.* 8, 265.—*Apoll. Rhod.* 3, 1397.—*Id.* 4, 173.

2. Κῶρῦκος, the name of a town, is long in *Dionys. Perieg.* 855, but the mountain of the same name is short. *Hom. H. in Apoll.* 39.—*Nonn.* 9, 287.

3. But Ὑλη, the name of a town, is short in *Il.* 7, 221, and long in *Il.* 2, 504.

4. The name of a man, *Il.* 6, 12. On the contrary, ἄξῦλος, and all other forms from the noun ξῦλον, are short, the noun ξῦλον itself always having the short penult.

as, *θυμα*, *κυμα*, *λυμα*, *αρτυμα*, *μηνυμα*, *ιδρυμα*, &c. Except, however, *ερυμα*, *πλυμα*, *ρυμα*, “*a river*,” &c., which are invariably short.

In *θυμός*, “*animus*,” and its compounds, *ἄθυμος*, *ράθυμος*, &c. But *θυμός*, “*thymus*,” has the penult short.

In the first person present indicative active of all verbs in *υμι* ; as, *δείκνυμι*, *ζεύγνυμι*, &c. But the *υ* is short in the passive and middle of the same part ; as, *δείκνυμαι*, *ζεύγνυμαι*.

In the plural cases of the pronoun *σύ* ; as, *ὑμεῖς*, *ὑμῶν*, *ὑμῖν*, *ὑμᾶς*.

In the following words :

*ἄμυμων*,  
*ἄτρυμων*,  
*Αἰσῦμη*,  
*ῥῦμη*,  
*δίρρυμος*,  
*δρυμός*,  
*κατάδρυμα*,

*κρυμός*,  
*ψυμος*,  
*ζῦμη*,  
*κάττυμα*,  
*λῦμη*,  
*ἐγκῦμων*,  
*ἔλυμα*.

8. Before *υ* in the present of verbs in *υνω* ; as, *εὐθύνω*, *ὀτρύνω*, *πλύνω*, &c. ; but when they terminate in *έω* the *υ* is short ; as, *πλυνέω*, &c.

In the following words :

*τῦνη*,  
*Δίκτυνα*,  
*εὐθύνος*,  
*κίνδυνος*,<sup>2</sup>  
*ὄρκυνος*,  
*βόθυνος*,  
*ξύνος*,

*ἄμῦνα*,  
*κορῦνη*,<sup>3</sup>  
*τορῦνη*,  
*χελῦνη*,  
*αἰσχῦνη*,  
*μῦνη*,  
*Βιθυνόν*.

1. But *ρυμα*, “*draught*,” “*protection*.” *Herm. Orph. Hymn.* 10, 22.

2. But *Ἀκίνδυνος*, as a proper name, is shortened. *Anth. Pal.* xi., 429.

3. As a general rule, it may be said that trisyllables in *υνη* have the long quantity. Yet there are exceptions. Draco himself, who gives the general rule, quotes *κορύνη*, *ταμύνη*, and *τορύνη* as shortened in the epic and lengthened in the Attic writers. *Κορύνη*, however, already fluctuates in the epic ; thus, short in Homer, *Il.* 7, 143 ; *Apoll.*

9. Before  $\pi$  in  $\lambda\bar{\upsilon}\pi\eta$ ,  $\gamma\rho\bar{\upsilon}\pi\omicron\varsigma$ ,  $\tau\alpha\nu\bar{\upsilon}\pi\omicron\upsilon\varsigma$ , and in the oblique cases of  $\gamma\acute{\upsilon}\psi$ ,  $\bar{\upsilon}\pi\omicron\varsigma$ , and  $\gamma\rho\acute{\iota}\psi$ ,  $\bar{\upsilon}\pi\omicron\varsigma$ .
10. Before  $\rho$  in all verbs in  $\acute{\upsilon}\rho\omega$ ; as,  $\phi\bar{\upsilon}\rho\omega$ ,  $\sigma\bar{\upsilon}\rho\omega$ ,  $\acute{\alpha}\theta\bar{\upsilon}\rho\omega$ ,  $\kappa\bar{\upsilon}\rho\omega$ ,  $\mu\bar{\upsilon}\rho\omega$ , &c.; but when they terminate in  $\acute{\epsilon}\omega$  the  $\upsilon$  is short; as,  $\kappa\bar{\upsilon}\rho\acute{\epsilon}\omega$ ,  $\mu\alpha\rho\tau\bar{\upsilon}\rho\acute{\epsilon}\omega$ ,  $\pi\omicron\rho\phi\bar{\upsilon}\rho\acute{\epsilon}\omega$ .

In the following words :

$\acute{\alpha}\gamma\kappa\bar{\upsilon}\rho\alpha$ , <sup>1</sup>	$\tau\bar{\upsilon}\rho\acute{\omicron}\varsigma$ , "cheese" (but
$\gamma\acute{\epsilon}\phi\bar{\upsilon}\rho\alpha$ ,	$\tau\bar{\upsilon}\rho\omicron\varsigma$ , "Tyre"),
$\kappa\acute{\iota}\nu\bar{\upsilon}\rho\alpha$ ,	$\pi\acute{\alpha}\pi\bar{\upsilon}\rho\omicron\varsigma$ ,
$\lambda\acute{\alpha}\phi\bar{\upsilon}\rho\alpha$ ,	$\gamma\bar{\upsilon}\rho\acute{\omicron}\varsigma$ ,
$\delta\lambda\bar{\upsilon}\rho\alpha$ ,	$\delta\acute{\iota}\zeta\bar{\upsilon}\rho\acute{\omicron}\varsigma$ , <sup>3</sup>
$\text{K}\acute{\epsilon}\rho\kappa\bar{\upsilon}\rho\alpha$ ,	$\text{I}\sigma\chi\bar{\upsilon}\rho\omicron\varsigma$ ,
$\kappa\omicron\lambda\lambda\bar{\upsilon}\rho\alpha$ ,	$\pi\acute{\iota}\tau\bar{\upsilon}\rho\omicron\nu$ , <sup>4</sup>
$\sigma\phi\bar{\upsilon}\rho\alpha$ , <sup>2</sup>	$\lambda\acute{\epsilon}\pi\bar{\upsilon}\rho\omicron\nu$ ,
$\kappa\bar{\upsilon}\rho\omicron\varsigma$ ,	$\pi\lambda\eta\mu\mu\bar{\upsilon}\rho\acute{\iota}\varsigma$ , <sup>5</sup>
$\delta\nu\acute{\omicron}\gamma\bar{\upsilon}\rho\omicron\varsigma$ ,	$\sigma\bar{\upsilon}\rho\iota\gamma\acute{\xi}$ ,
$\pi\bar{\upsilon}\rho\acute{\omicron}\varsigma$ , "wheat" (but	$\sigma\bar{\upsilon}\rho\acute{\iota}\zeta\omega$ ,
$\pi\bar{\upsilon}\rho\acute{\omicron}\varsigma$ , from $\pi\bar{\upsilon}\rho$ ),	$\chi\epsilon\rho\iota\phi\bar{\upsilon}\rho\acute{\eta}\varsigma$ .

11. Before  $\sigma$  it is almost always long; as,  $\Delta\acute{\iota}\omicron\nu\bar{\upsilon}\sigma\omicron\varsigma$ ,  $\chi\rho\bar{\upsilon}\sigma\acute{\omicron}\varsigma$ ,  $\text{A}\mu\phi\rho\bar{\upsilon}\sigma\omicron\varsigma$ ,  $\text{K}\alpha\mu\beta\bar{\upsilon}\sigma\eta\varsigma$ , &c. Except verbals in  $\bar{\upsilon}\sigma\iota\varsigma$ ; as,  $\lambda\bar{\upsilon}\sigma\iota\varsigma$ ,  $\acute{\alpha}\nu\bar{\upsilon}\sigma\iota\varsigma$ , &c.

*Rhod.* 2, 99, 115; *Theocrit.* *Id.* 7, 9: 9, 23; and long in *Theocrit.* *Id.* 25, 63; *Nicand. Alex.* 409; *Leonid. Tarent. Epigr.* 34, 3. Notwithstanding, however, that the long quantity in  $\nu\eta$  predominates with the Attics, it is remarkable, as Draco observes, that Eupolis has always shortened  $\tau\omicron\rho\acute{\upsilon}\nu\eta$ . But  $\delta\acute{\omicron}\nu\eta$ , as sprung from a short root, is always short in the middle syllable, and so its derivatives; as,  $\acute{\epsilon}\pi\acute{\omega}\delta\bar{\upsilon}\nu\omicron\varsigma$ ,  $\pi\epsilon\rho\iota\acute{\omega}\delta\bar{\upsilon}\nu\omicron\varsigma$ , &c. *Spitzner, Gr. Pros.* p. 122.

1. The rule appears to be, that the proparoxytones in  $\nu\alpha$  of the feminine gender have the  $\upsilon$  long. On the other hand, paroxytones in  $\nu\alpha$  are mostly short; as,  $\pi\omicron\rho\phi\acute{\upsilon}\rho\alpha$  ( $\bar{\upsilon}$ ),  $\phi\iota\lambda\acute{\upsilon}\rho\alpha$  ( $\bar{\upsilon}$ ), &c. Except  $\kappa\omicron\lambda\lambda\acute{\upsilon}\rho\alpha$  ( $\bar{\upsilon}$ ) mentioned above.

2. Most dissyllables, however, in  $\nu\alpha$  have the penult short; as,  $\lambda\bar{\upsilon}\rho\alpha$ ,  $\theta\bar{\upsilon}\rho\alpha$ , together with their derivatives; as,  $\theta\bar{\upsilon}\rho\alpha\acute{\iota}\omicron\varsigma$ ,  $\lambda\bar{\upsilon}\rho\iota\kappa\acute{\omicron}\varsigma$ , &c.

3. Always long in Homer and the epic writers, but always short among the Attics. *Maltby, ad verb.*

4. Neuters in  $\nu\omicron\nu$ , derived from liquid verbs or other long roots, have the  $\upsilon$  long; but those not so derived have the penult short; as,  $\acute{\alpha}\chi\bar{\upsilon}\rho\omicron\nu$ ,  $\acute{\epsilon}\nu\acute{\epsilon}\chi\bar{\upsilon}\rho\omicron\nu$ .

5. We have  $\pi\lambda\eta\mu\mu\bar{\upsilon}\rho\iota\varsigma$  in Homer, *Od.* 9, 486, and so, also, *Apoll. Rhod.* 4, 1269. But Blomfield (*Gloss. ad Choëph.* 180) supposes both these passages to stand in need of correction, and Knight actually rejects the former. *Sandford, Gr. Pros.* p. 348. Compare *Spitzner, Gr. Pros.* p. 123.

12. Before τ in derivatives in ντηρ, ντης, and ντις ; as, μῆνυτήρ, μῆνυτής, πρεσβυτής, πρεσβυτις.<sup>1</sup>

In adjectives in ντος, derived from long verbal roots in νω ; as, ἀδάκρυτος, πολυδάκρυτος, ἀλίτρυτος, ἄτρυτος, &c.

In trisyllables in ντος, which lengthen the preceding syllable ; as, Βηρυτός, γωρυτός, Κωκυτός, &c. But names derived from adjectives in νς have the short penult ; as, Αἰπύτος, Εὐρύτος.

In the following words :

ῥυτωρ,  
ῥυτη,  
ῥυτός,  
σκυτος,

σκυτεύς,  
βρυτον,  
γωρυτός, and sometimes  
λυτωρ.<sup>2</sup>

13. Before φ in

κυφός,<sup>3</sup>  
κυφων,  
στυφος,  
στυφω,

τυφος,  
τυφω,  
συφαρ,  
κελυφος.

14. Before χ in verbs in ύχω ; as, βρυχω, τρυχω, and their compounds ; but υ in βρυχιος is short.

In the following words :

ψυχή,  
ψυχος,

ἐμψυχος,  
καταψυχω.

But παραψυχη, being derived from a second aorist, has its penult short.<sup>4</sup>

1. Yet θυτηρ has the short penult. In like manner, nouns in ντης, from adjectives in ύς; εἶα, ύ, are short ; as, βραδυτής, ὀξύτης, ταχύτης.

2. This long penult in λυτωρ is extremely doubtful. The verse quoted in support of it from the Anthology (*Leonid. Alex. Ep.* 29, 4.—*Anthol. Pal.* ix., 359) has now ῥυτορα, which also stands in the Palatine MS. Hence λυτήριος, besides the usual λυτήριος, will also admit of great doubt. *Spitzner, Gr. Pros.* p. 161.

3. But ἀργυφος, κόσσυφος, &c., have the υ short.

4. *Porson, ad Eurip. Orest.* 62. On the same principle we have διατρίβη with the short penult, although the verb is διατρίβω, because it is derived from the second aorist διέτρίβον.



## VIII.

*Of the Doubtful Vowels before the Penultimate.**I. Of a before the penultimate.*

I. A before the penult is generally short ; as, *αἰκῆς*, *ἄδολος*, *βᾶσιλεύς*.

II. But *a* before the penult is long in the following cases :

*A privative.*

A *privative*, though naturally short, may be lengthened when three short syllables follow ; as, *ᾠθάνατος*, *ᾠκάματος*, *ᾠπόλεμος*, &c.<sup>1</sup>

*A before a vowel.*

## 1. In

*ᾠέναος*,<sup>2</sup>  
*ᾠέριος*,  
*ᾠῖθαλής*,  
*ᾠῖδιος*,  
*ᾠονες*,  
*ᾠῖονες*,  
*ᾠετος*,  
*ᾠκρᾠαντος*,  
*βονγᾠτος*,  
*βιᾠομαι*,  
*γρᾠοσόβης*,  
*δᾠτκτήρ*,  
*ἐλᾠῖνος*,

*ἰᾠομαι*,  
*χᾠῖος*,  
*δᾠῖος*,  
*λᾠας*,  
*λᾠῖνος*, and other derivatives,  
*ᾠᾠᾠτος*,<sup>3</sup>  
*ᾠατος*,<sup>4</sup>  
*τιμᾠορος*,  
*συνᾠορος*,  
*ᾠαγῆς*,<sup>5</sup>  
*ἀρχᾠικός*,  
*πρᾠῖνω*.

2. The verb *ᾠτω* has the *a* common. On the other hand, *ᾠτσω* has the *a* long in Homer, while in Attic Greek

1. Porson, *ad Eurip. Med.* 139.

2. But *a* is short in those compounds of *ᾠεί* where the adverb stands complete ; as, *ᾠείρυτος*, *ᾠείλαλος*, *ᾠείμνηστος*.

3. According to Maltby there is no *ᾠᾠᾠτος* with short penult ; but long antepenult, "*innoxious*."

4. According to the same eminent scholar, it is *ᾠᾠτος*, "*noxious* ;" but *ᾠᾠτος*, or, by contraction, *ᾠτος*, "*insatiabilis*."

5. In Homer, *Od.* 11, 575, we have *ᾠᾠγῆς*, but in Apollonius Rhodius 3, 1251, *ᾠᾠγῆς*.

it is generally a dissyllable ; or else, when a trisyllable, has the *a* short.<sup>1</sup>

*Before a consonant.*

1. Before *γ* in

σφρᾱγίζω,  
ναυᾱγέω,  
ναυᾱγιον,  
ιθαγενής,

ἐβδομαῖγέτης,  
εὐᾱγορία,  
θηβαγενής,  
κρᾱγέτης.

2. Before *δ* in

αὐθαδία, as in  
αὐθαδης,  
ῥᾱδιος,  
ᾱδολέσχης,

ᾱδολεσχία,  
δᾱδον, from δαίς,  
ἱκεταδόκος,  
καρᾱδοκέω.

3. Before *θ* in ῥᾱθυμος.

4. Before *κ* in

διᾱκονος,  
λαῖκέω,<sup>2</sup>  
θαῖκέω,  
οἰᾱκοστρόφος,  
φενᾱκίζω,  
ῥᾱκιάω,

• Συρᾱκόσιοι,  
βλαῖκικῶς, from βλάξ,  
-ᾱκος,  
τριᾱκοντα,  
διᾱκόσιοι,  
τριᾱκόσιοι,<sup>3</sup> &c.,  
ᾱκούσιος.

5. Before *λ* in

ᾱλίζω,  
φαλαίνη,  
ἰᾱλεμος,

ᾱλίβας,  
ᾱνᾱλῶ,  
ᾱνᾱλίσκω,

1. In Euripides, *Hec.* 31, we have αἴσσω where Pierson (*ad Moer.* p. 301) would read ἀναίσσω. But consult Porson, *ad loc.*

2. The participle διαλακήσασα lengthens the third syllable in Aristophanes, *Nub.* 409. The subjunctive λακήσῃς shortens the first in another comedy of the same author. *Pax.* 381. (*Elmsley, ad Eurip. Med.* 147.)

3. So, also, in the compounds ; as, τριᾱκοντάζυγος. (*Theocrit. Id.* 13, 74.) In the hundreds, the only ones with long *a* are διᾱκόσιοι and τριᾱκόσιοι, the others having the syllable short ; as, τεσσαρᾱκόσιοι, πενταῖκόσιοι, &c. So, also, τεσσερᾱκοντα. (*Hom. Il.* 2, 524, 534.) The remaining tens have *η* ; as, πεντήκοντα, ἑξήκοντα, &c. Later authors, however, said also τριᾱκοντα, according to the analogy of other numerals. *Jacobs, ad Anth. Pal.* 617, 705, 806.—*Spitzner, Gr. Pros.* p. 67.

κοᾱλεμος,  
ᾱλοσύνη,

σκιμαλίζω,  
Στυμφᾱλίδες.

6. Before  $\mu$  in

ᾱμάω,<sup>1</sup>  
ᾱμητος,  
ᾱμητὸς,

᾿Αμσός,  
᾿Απαμεια,  
φιλονᾱμάτος.

7. Before  $\nu$  in

κρᾱνιον,  
Τιτᾱνιος,  
νεᾱνίας,  
εὐᾱνεμος,  
εὐᾱνορία,  
ἄγορᾱνόμος,

κατᾱνομαι,  
κρεᾱνόμος,  
λυσσᾱνιος,  
συνθρᾱνώω,  
παιᾱνικός,  
παιᾱνίζω.

8. Before  $\pi$  in δρᾱπέτης, νᾱπεῖα, ᾱπύω.

9. Before  $\rho$  in

ᾱράομαι, Homeric,<sup>2</sup>  
ᾱρητήρ,  
κᾱρίων,  
Λᾱρισσα,  
κᾱραβος,  
ἄμᾱρακος,

φλυνᾱρέω,  
ᾱριστον,  
ᾱριστάω,  
δᾱρεικός,  
θεᾱριον,  
λᾱρινός.

10. Before  $\sigma$  in

᾿Ασωπος,  
ἐπαρᾱσιμος,  
εὐκρᾱσία,  
κορᾱσιον,

Κᾱσάνδρα,  
᾿Ασιδος,<sup>3</sup>  
πᾱσασθαι, "*possidere*,"<sup>4</sup>  
Πᾱσιφάη.

1. According to Maltby, ᾱμάω, in the active voice, and the nouns derived from this verb, such as ᾱμητήρ, ᾱμητής, and ᾱμητὸς, have the  $\alpha$  long in Homer and Hesiod. On the other hand, ᾱμάομαι in the middle voice, and the compound forms ἐπαμήσατο, καταμήσατο, as well as the form διάμῃσε in the active, have the  $\alpha$  short. In later epic writers it is common.

2. But in Attic ᾱράομαι, contr. ᾱρῶμαι.

3. So ᾿Ασιάδης, with the long initial vowel. We have also ᾿Ασιος, "*Asian*," with the long vowel, and ᾱσιος, "*slimy*," with the  $\alpha$  short. The long quantity, however, in the former, and in other words of the kind, cannot be determined with perfect certainty, since the length may be occasioned by the arsis. *Hermann, H. H. in Apoll.* 250.

4. But πᾱσασθαι, "*vesci*," has the first syllable short. *Blomfield, Gloss. ad. Aesch. Agam.* 1380.

## 11. Before τ in

Πισᾱτιδας,  
μιδεᾱτιδος,

διδνᾱτοκος,  
θατερον,

And in words compounded of λᾱας, “a stone;” as, λατομία, λατομοι, λατύπος, &c.

## 12. Before φ in σειρᾱφόρος.

## 13. Before χ in

τραχουρος,  
ραχία,  
ἀκραχολος,

ρναχετος,  
αχέτας, Doric for  
ήχέτης, &c.

## II. Of ι before the Penultimate.

I. I before the penult is generally short; as, Πρίαμος, ἐπιειμένος, ἱκομαι, &c.

II. But ι before the penult is long in the following cases :

*Before a vowel.*

In

ἱήμι, &c.,<sup>1</sup>  
χλῑαίνω,<sup>2</sup>  
ἱύζω,<sup>3</sup>  
ἱωχμός,  
παλῑωξίς,  
Πῑερος,

ἱατρός,<sup>4</sup>  
ἱάομαι,  
ἱαπετός,  
χῑόνεος,  
κῑάθω,  
χῑιάζω,

1. Maltby, in his remarks on ἀφίημι, says that, in Homer, the antepenult of this word, and of others ending in ἱημι, is doubtful, or, rather, more frequently short. Among the dramatic poets, on the other hand, it is always long. On the word συνίημι he afterward adds that, among the Attics, the participle of the active, ἰείς, has its penult more frequently short than long, and, moreover, that the compound ξυνίημι is found three or four times with the ι short, and μεθίημι once.

2. The first syllable, however, is sometimes short, as in Aristophanes, *Eccles.* 64.—*Sandford, Gr. Pros.* p. 352.

3. ἱύζω has the first syllable always long in Homer; but in Sophocles, *Trach.* 789, it occurs short. This latter word, however, has been suspected by critics. So the form ἱυγή has the first short in Sophocles, but long in Nicander. *Sandford, Gr. Pros.* p. 352.

4. The first syllable in the derivatives of ἱάομαι is generally long; but Euripides (*Hippol.* 295) and Aristophanes (*Plut.* 406) have it short in ἱατρός, and the Anthology in ἱητήρ.

Πῑερία,	πῑαίνω,
Πῑερίος	Φθῑῶτις,
Πῑερίδες,	ἐνθῑῖουσθαι,
βραχῑῖονος,	ἀνῑᾶω, <sup>1</sup>

And in the compounds of ῑος, "an arrow;" as, ῑόβολος, ῑοχέαιρα. But those from ῑον, "a violet," have it short; as, ῑοειδής, ῑοστέφανος.

*Before a consonant.*

1. Before β in κῑῑβανος, κῑῑβανος, and κῑῑωτός.
2. Before γ almost always; as in ῑῑγώ, &c.
3. Before δ in

ῑδῑώ,	πῑδῑῑεις,
πῑδῑύω,	δικαστηῑῑῑδῑον,
πῑδῑύτης,	σφραγῑῑδῑον.

4. Before θ in

ῑθῑνῑω,	δῑθῑύραμβος,
ῑθῑύω,	ὀρνῑθειος, from
Τῑθωνός,	ὀρνῑς, ῑθος.

5. Before κ in

νῑκᾶω,	Σῑκελία,
φοῑνῑκεος,	φῑῑκᾶλεος,
μυῑῑκῑνος,	φῑῑκῑῑδης,
Σῑκανῑᾶ,	ῑῑκαρος.

6. Before λ in

ῑλεός,	χῑλεῑώ,
ῑλνῑοῑς,	χῑλῑοῑ,
ῑλαδόν,	χῑλῑᾶς,
ῑλασμός,	ῑῑλῑον,
ὀμῑλαδόν,	ῑῑλῑᾶς,
ὀμῑλέω,	ῑῑλῑσός,
κατατῑλάω,	Σῑληνός,

1. The verb ἀνῑᾶω generally lengthens the second syllable among the epic writers, as also in Sophocles, *Antig.* 319. The second syllable in ἀνῑαρός is shortened by Euripides and Aristophanes, and lengthened by Sophocles, *Antig.* 316. But the third syllable is everywhere long. *Porson, ad Eurip. Phoen.* 1334.

πῖλέω,  
πῖλίδιον,  
σμῖλενμα,<sup>1</sup>

Μῖλητος,  
ἰλιγγος,  
Ἴλιόνευς.

7 Before μ in

βρῖμάω,  
ἱμεῖρω,  
μῖμέομαι,  
μῖμημα,  
μῖμηλός,  
φῖμώδης,  
δρῖμυλος,

βλῖμάζω,  
ἱμάτιον,  
πῖμέλη,  
τῖμος,<sup>2</sup>  
Ἴμέρα,  
λῖμηρός,  
Σῖμαιθα.

8. Before ν in verbs in *ινεω*, and their derivatives; as,  
*κῖνεω*, *κῖνημι*,<sup>3</sup> &c.

In the following:

γῖνομαι,  
γῖνώσκω,  
δῖνησις,  
δῖνήεις,  
ἐρῖνεος,  
ἰνιον,  
Ἴναχός,  
ἐλῖνύω,<sup>4</sup>

ἀκροθῖνια,  
πρῖνίδιον,  
καταρῖνάω,  
πῖνύσκω,  
σῖνομαι,<sup>5</sup>  
δελφῖνιος,  
Τρῖνακρία,  
ἀποκῖνομαι.

9. Before π in

Εὐρῖπίδης,<sup>6</sup>  
Ῥῖπαιον,  
ἡνῖπαπε,<sup>7</sup>  
ἱπόω,  
διῖπετής,

ῥῖπίζω,  
θρῖπόβρωτος,  
θρῖπήδεστος,  
λῖπαρέω,

And in *λῖπαρής*, "*persevering*;" but *λῖπαρός*, "*fat*,"  
has the first syllable short.<sup>8</sup>

1. Following the quantity of *σμῖλη*.

2. And all other derivatives from *τιμή*.

3. Yet *κῖνάθισμα* in *Æschylus, Prom.* v. 124.

4. Consult *Blomfield, ad Prom.* v. 53.

5. *Σῖνομαι*, "*I injure*," but *σῖνος*, "*injury*." *Nicand. Ther.* 1, 653.  
—*Æsch. Agam.* 563. Hence also *σῖνις*, "*a robber*." *Callim. H. ad Apoll.* 95.

6. Following the quantity of *Εὐρῖπος*. Compare *Barnes, Eurip. Vit.* 4, and the authorities there cited.

7. Following the quantity of *ἐνῖπή*.

8. Compare *Markland, ad Eurip. Iph. Aul.* 304. *Blomfield, ad*

10. Before  $\rho$  almost always ; as, Σεμῖραμις, &c.

11. Before  $\sigma$  in

κονῖσαλος,  
μῖσέω,  
Σῖσυφος,<sup>1</sup>  
φθῖσῆνωρ,

σῖσῦμβριον,  
Τῖσιφόνη,  
χαρῖσιος,  
Ἀφροδῖσιος,

And in compounds and derivatives from ἴσος ; as, ἰσάν-  
δρος, ἰσόθεος.<sup>2</sup>

12. Before  $\tau$  in

ἰτέα,<sup>3</sup>  
σῖτεύω,  
Τῖτυρος,

Τρῖτωνίς,  
φῖτύω,<sup>4</sup>  
φῖτυμα.

13. Before  $\phi$  in διφάω, διφήτωρ, σῖφωνίζω.

14. Before  $\chi$  in

κῖχωρα,  
κῖχώρεον,

ὀμῖχέω,  
ταρῖχέω.

### III. Of $\upsilon$ before the penultimate.

I.  $\Upsilon$  before the penult is generally short ; as, Ἀστῦόχη,  
ἀργῦρεος, &c.

II. But  $\upsilon$  before the penult is long in the following cases :

#### Before a vowel.

In

Ἐνῡάλιος,  
κῡάνεος,<sup>5</sup>

μῡελός,<sup>6</sup>  
μῡουρος,

*Æsch. Prom.* v. 529. On the other hand, λίπος, "fat," though considered as long by some grammarians, is probably always short.

1. The measure Σῖσυφος, formerly in *Theognis*, v. 522, has been altered by Jortin, *Dissert.* vi., p. 229, and Porson, *Advers.* p. 313. The Modena MS., collated by Bekker, verifies the proposed change.

2. Consult note 1, page 30.

3. Hence, also, ἰτέινος, *Theocrit. Id.* 16, 79. But Ἴρων, *Il.* 2, 696, and Ἴρωνίς, a surname of Minerva, *Apoll. Rhod.* 1, 551, fluctuate.

4. Consult note 5, page 30.

5. But the first syllable is sometimes short in Attic Greek. Compare *Blomfield, ad Æsch. Pers.* 83.

6. Long in Homer, short in the tragic writers. *Æsch. Agam.* 75.—*Soph. Trach.* 783.—*Eurip. Hippol.* 255.

μῦοδόχος,  
πῦελος,<sup>1</sup>  
πῦετίη,

πλατῦάζω,  
ὑετός,  
βρενθῦομαι.

*Before a consonant.*

1. Before β in ἡμιτῦβιον.

2. Before γ in

μῦγαλέη,  
θρῦγανάω,

λῦγαῖος,  
φρῦγανον.

3. Before δ in μῦδαλέος, μῦδαίνω, and in the compounds and derivatives of κῦδος; as, κῦδάλμιος, κῦδιμος, &c.

4. Before θ in ἐρῦθριάω, ἐρῦθιάω, and παραμῦθέομαι, with other compounds of μῦθος.

5. Before κ in ἐρῦκακέω, and other compounds of ἐρῦκω.

In the following:

μῦκάομαι,  
φῦκίεις,

καρῦκοποιῶ,  
κηρῦκεύω,

And other derivatives from κῆρυξ, ὑκος.

6. Before λ in

θῦλακος,<sup>2</sup>  
κογχῦλιον,  
Παμφῦλία,  
σκῦλομαι,  
σκῦλεύω,

σῦλάω,  
σῦλεύω,  
ῦλαῖος,  
φῦλοπις,  
μῦλιάω.

7. Before μ in

ῡμέτερος,  
κῦμαίνω,  
λῦμαίνω,

λῦμεών,  
μῦμόω,  
πεπνῦμένος,

And in compounds and derivatives from θυμός; as, θυμώδης, θυμήρης, θυμόομαι, &c.

1. Long in Homer, short in Attic. *Aristoph. Pax.* 843.—*Anth. Pal.* vii., 166, 3.

2. In Homer, *Il.* 5, 749, μῦκον is the second word.

3. But θυλάκιον seems to have the first syllable sometimes short. *Maletby, ad verb.*



## 8. Before π in

λῦπέω,  
τρῦπάω,

τρῦπανον,  
κῦπόω.

## 9. Before ρ in

γῦρόω,  
κῦρόω,  
φῦράω,  
κῦριος,  
κῦρομαι,  
ἀκῦρωτος,  
κινῦρομαι,  
ὀδῦρομαι,  
καρτῦρομαι,

μινῦρομαι,<sup>1</sup>  
μῦριος,  
μῦριοι,  
Μῦραινα,  
πῦραμῖς,  
πῦριμος,  
πλημμῦρία,  
πλημμῦρέω,  
Κῦρήνη.<sup>2</sup>

10. Before σ is generally long ; as in φῦσάω, and some compounds of λῦω ; as, λῦσίπονος, λῦσιμελής, &c.

In the following :

χρῦσιος,  
ἀφῦσίσιαστος,  
θαλῦσια,

τρῦσίβιος,  
τρῦσάνωρ,  
Μῦσιος.

## 11. Before τ in

ἀτρῦτώνη,  
ἀῦτέω,  
φῦτάλιος,  
φῦταλία,

φῦτάω, but φῦτεύω,  
πῦτιναῖος,  
πῦτίνη,  
τρῦτάνη.

## 12. Before φ in

εἰλῦφάζω,  
τῦφόμαι,  
τῦφομανής,

ἐξῦφαίνω,  
κεκρῦφαλον,  
τῦφήρης.

## 13. Before χ in βρῦχάομαι, σμῦχομαι.

1. And yet μινῦρος, from which it comes, has the υ short. In like manner, we have κινῦρομαι, from κινῦρος. Blomfield, *Gloss. ad Æsch. Ag.* 15.

2. The first syllable is long in *Apollon. Rhod.* 1, 500 ; *Callim. H. ad Dion.* 206 ; but short in *Callim. H. ad Apoll.* 72, 93. In like manner, we have in *Nonnus, Dionys.* 5, 216, κῦρήνης, and, 516, κῦρήνη.

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PART II.

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M E T R E.

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# M E T R E.

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† I. **METRE**, in its general sense, means an arrangement of syllables and feet in verse, according to certain rules ; and, in this sense, it applies not only to an entire verse, but to a part of a verse, or any number of verses.

II. But *a metre*, in a specific sense, means a combination of two feet, and sometimes one foot only.

III. There are *nine principal metres*: 1. Iambic. 2. Trochaic. 3. Anapæstic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic à Majore. 8. Ionic à Minore. 9. Pæonic.

IV. These names are derived from the feet which prevail in them. Each species of verse would seem originally to have been composed of those feet solely from which it derives its name ; and other feet, equal in time, were not admitted until afterward, and then only under certain restrictions.

V. It must be carefully noted, that *two feet* make a metre in the iambic, trochaic, and anapæstic measures, but that *one foot* constitutes a metre in all the rest.

VI. When a verse consists of one metre, it is called *monometer* ; when it has two metres, *dimeter* ; three metres, *trimeter* ; four metres, *tetrameter* ; five metres, *pentameter* ; six metres, *hexameter* ; seven metres, *heptameter*, &c.

VII. From what has just been remarked, it follows that, in iambic, trochaic, and anapæstic verse, a monometer consists of *two* feet ; a dimeter of *four* ; a trimeter of *six*, &c. ; whereas, in all the other kinds of verse, a monometer consists of *one* foot, a dimeter of *two*, a trimeter of *three*, &c.

VIII. Verses are also denominated *Acatalectic*, *Catalectic*, *Brachycatalectic*, and *Hypercatalectic*.

IX. An *acatalectic* verse is one that is complete in all its parts, and comes to a full termination; as the following, which is iambic trimeter acatalectic:<sup>1</sup>

~ - | ~ - || ~ - | ~ - || ~ - | ~ - ||

X. A *catalectic*<sup>2</sup> verse is one that wants a syllable at the end to complete the measure; as the following, which is iambic trimeter catalectic:

~ - | ~ - || ~ - | ~ - || ~ - | ~   ||

XI. A *brachycatalectic*<sup>3</sup> verse is one that wants two syllables at the end to complete the measure; as the following, which is iambic trimeter brachycatalectic:

~ - | ~ - || ~ - | ~ - || ~ - |   ||

XII. A *hypercatalectic*<sup>4</sup> verse is one that has a syllable at the end beyond the complete measure; as the following, which is iambic trimeter hypercatalectic:

~ - | ~ - || ~ - | ~ - || ~ - | ~ - || ~

XIII. There is also what is called an *Acephalous*<sup>5</sup> verse, when a syllable is wanting at the beginning; as the following, which is acephalous iambic trimeter:

- | ~ - || ~ - | ~ - || ~ - | ~ - ||

XIV. Verses are also denominated *Asynartete* (ἀσυνάρτητοι), when different measures are conjoined into one line

1. *Acatalectic*, from ἀκαταληκτικός (ἀ and καταλήγω), i. e., not having an abrupt termination. Compare *Hephæstion*, c. 4, p. 24, ed. Gaisford. Ἀκατάληκτα καλεῖται μέτρα, ὅσα τὸν τελευταῖον πόδα ὀλόκληρον ἔχει.

2. *Hephæstion*, l. c. Καταληκτικὰ δὲ, ὅσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα. The term is derived from καταλήγω, and denotes verses that stop before they reach their full ending.

3. *Hephæstion*, l. c. Βραχυκαταληκτὰ δὲ καλεῖται, ὅσα ἀπὸ διποδίας ἐπὶ τέλους ὀλῶ ποδὶ μεμειώται.

4. *Hephæstion*, l. c. Ὑπερκαταληκτὰ δὲ, ὅσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός. Some call it *Hyperacatalectic*, ὑπερκαταληκτός, i. e., going beyond acatalectic.

5. *Acephalous*, from ἀ and κεφαλή, i. e., wanting a head.

at the pleasure of the poet; and they are so called because the union between the two measures is comparatively slight, the hiatus and doubtful syllable being admitted; as in Horace, Epode 13.

*Fervidiora mero\* | arcana promorat loco.*

*Levare duris pectora\* | sollicitudinibus.* †

## OF FEET.

I. A foot in metre is composed of two or more syllables, and is either simple or compound.

II. Of the simple feet, four are of two, and eight of three syllables. The compound feet are sixteen in number, each of four syllables.

*Simple Feet.*

Pyrrhichius	υ υ	θεός.
Spondæus	— —	ψυχή.
Iambus	υ —	θεά.
Trochæus	— υ	σῶμα.
 Tribrachys	 υ υ υ	 πόλεμος.
Molossus	— — —	εὐχολή.
Dactylus	— υ υ	σώματα.
Anapæstus	υ υ —	βασιλεύς.
Bacchius	υ — —	ἀνάσσει.
Antibacchius	— — υ	μάντευμα.
Amphibrachys	υ — υ	θάλασσα.
Amphimacer, or Cretic	— υ —	δεσπότης.

*Compound Feet.*

Choriambus	— υ υ —	σωφροσύνη.
Antispastus	υ — — υ	ἀμάρτημα.
Ionicus à majore	— — υ υ	κοσμήτορα.
Ionicus à minore	υ υ — —	πλεονέκτης.
Pæon primus	— υ υ υ	ἀστρολόγος.
“ secundus	υ — υ υ	ἀνάξιος.

Pæon tertius	υ υ — υ	ἀνάδημα.
“ quartus	υ υ υ —	θεογενής.
Epitritus primus	υ — — —	ἀμαρτωλή.
“ secundus	— υ — —	ἀνδροφόντης.
“ tertius	— — υ —	εὐρυσθενης.
“ quartus	— — — υ	λωβητῆρα.
Proceleusmaticus	υ υ υ υ	πολέμιος.
Dispondæus	— — — —	συνδουλεύσω.
Diiambus	υ — υ —	ἐπιστάτης.
Ditrochæus	— υ — υ	δυστύχημα.

III. To these add the Dochmius, which consists of an antispast and a long syllable (υ — — υ —); so that a simple dochmiac is the same as an antispastic monometer hypercatalectic :  $\vartheta\tilde{\epsilon}\tilde{\omega}\nu \ \eta \ \vartheta\tilde{\epsilon}\tilde{\alpha}\nu$ .<sup>1</sup>

IV. The conjunction of two feet is termed a *dipodia* or *syzygy*. Most usually, however, the combination of two dissyllabic feet is called a *dipodia*, and that of two trisyllabic, or a dissyllabic and trisyllabic, a *syzygy*. The conjunction of two feet is often likewise termed a *base*.  $\mu$

## OF ISOCHRONOUS FEET.

I. By isochronous feet are meant those which are interchangeable in metre.

II. In order to ascertain what feet are thus interchangeable, recourse must be had to the *arsis* and *thesis*.

III. That part of a foot which receives the *Ictus*, the stress of the voice, or beat of the time, is called *arsis* or *elevation*. The rest of the foot is termed *thesis*, or *depression*.

IV. The natural place of the arsis is the 'long syllable of the foot, and hence, in the iambus, it falls on the second syllable, in the trochee on the first, while the spondee and tribrach leave its place alike uncertain.

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1. *Etym. Mag.* p. 285, 25, s. v. Δοχμιακός. *Seidler, de Vers. Dochm.* p. 402, seq.

V, The fundamental foot of a verse, however, determines the arsis for the other feet; and hence the spondee, in iambic and anapæstic verse, has the arsis on the second syllable, but in trochaic and dactylic on the first.

VI. So, again, the tribrach, when it stands for the iambus, is to be pronounced  $\sim \acute{\sim} \sim$ , when it stands for the trochee  $\acute{\sim} \sim \sim$ .

VII. Now the ancients considered those feet only as isochronous which were capable of being divided into parts that were equal in time; so that a long syllable should have either a correspondent long syllable, or two short ones.<sup>1</sup>

VIII. The following scheme will exemplify this more clearly, the place of the arsis being denoted as above (VI.) by the acute accent.

Iambus	$\sim$	$\acute{\sim}$	Trochee	$\acute{\sim}$	$\sim$
Tribrach	$\sim$	$\sim \sim$	Tribrach	$\sim \sim$	$\sim$
Dactyl	$\acute{\sim}$	$\sim \sim$	Anapæst	$\sim \sim$	$\acute{\sim}$
Spondee	$\sim$	$\sim$	Spondee	$\sim$	$\sim$

IX. By this we perceive that the iambus and trochee are each interchangeable with the tribrach; and that the dactyl, spondee, and anapæst are interchangeable with each other.

X. In like manner it will appear that the iambus and trochee are not interchangeable, and that an iambus never admits a trochee into iambic verse, nor a trochee an iambus into trochaic verse. Thus,

Iambus	$\sim$	$\acute{\sim}$
Trochee	$\acute{\sim}$	$\sim$

The long syllable of the iambus has neither a correspondent long syllable in the trochee, nor two short ones. And the case is the same with the long syllable of the trochee. Hence the two feet are not interchangeable or isochronous.<sup>2</sup>

1. *Dawes, Miscellanea Critica*, p. 62.—p. 103, ed. Kidd.

2. For this reason the scholiast on *He hæstion* (p. 76, ed *Gaisf.*) calls



XI. Again, it may be shown, in the same way, that the spondee and amphibrach are also not interchangeable. Thus,

Spondee	—		—
Amphibrach	~	—	~
	~		— ~

Here, in whatsoever way the amphibrach be divided, each division contains either more or less than the correspondent part of the spondee. Hence the two feet are not isochronous. And, for the same reason, the amphibrach is not isochronous with the dactyl or anapæst.<sup>1</sup>

## OF THE DIFFERENT KINDS OF VERSE.

### I. Of Iambic Verse.

I. Iambic verse derives its name from the foot which prevails in it, namely, the iambus.

II. At first the iambus was the only foot allowed to enter into this measure ; but, by degrees, an intermixture of other feet was permitted, under certain restrictions.

III. When a verse consists entirely of iambi, it is called a pure iambic verse ; when other feet are introduced and intermingled with the iambus, it is denominated a mixed iambic.

IV. The reason why other feet besides the iambus were allowed to enter appears to have been, not only to lessen

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the iambic and trochaic measures ἀντιπαθούντα μέτρα, and Tricha (*de Metris*, p. 9, ed. *Herm.*) remarks, ἀντιπαθῆς καὶ ὅλον ὑπεναντίος τῷ λάμβῳ ὁ τροχαῖος. Compare the language of Dawes (*Misc. Crit.* p. 103, ed. *Kidd.*) “*Mihi persuasum est illos duntaxat pedes a veteribus tanquam ἰσοχρόνους haberi solitos, qui in singulas itidem partes temporibus æquales secari possent, ita scilicet ut singulis longis vel singula itidem longæ, vel certe binæ breves responderent . . . Percipis jam rationem decantati illius, ὁ τροχαῖος ἀντιπαθεῖ τῷ λάμβῳ, sive ob quam in versu trochaico iambus, in iambico vicissim trochæus nusquam locum habeat.*”

1. Compare Dawes, l. c. “*Hinc etiam ratio elucescit, cur amphibrachym spondaeo, adeoque dactylo et anapæsto, pariter ἀντιπαθεῖν videre sit ; sive cur pes iste in versu neque anapæstico, neque trochaico, nec denique iambico conspiciatur.*”

the difficulty of composing, but in order to remove the monotonous and unpleasing effect of a succession of iambs: and also, as in the case of the tragic trimeter, to impart more dignity and elevation to the style.<sup>1</sup>

V. Iambic measure admits of being constructed in all varieties of length, from the monometer acatalectic to the tetrameter hypercatalectic. The scales accompanying each metre will show the isochronous feet allowed to enter, and the places to which they are severally restricted.

### 1. *Monometer Acatalectic, or Base.*

*Scale.*

1	2
— —	— —
— — —	
— — —	
— — —	
— — —	

In this measure the iambus is allowed to enter, of course, into both places; but the tribrach, spondee, dactyl, and anapæst only into the first. The following are examples of this species of verse:

ἰὼ | τᾱλᾱς.  
 μὀμφᾱν | ἔχῶν.  
 ἔπῆσ' ἔ | πῆσῆν.

### 2. *Monometer Hypercatalectic.*

φῖλῶν | στῆνᾱζ || εἰ.  
 ἰμῆρὸς | ἔχει || με.

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1. Compare remarks under the iambic trimeter. The old iambic writers, Archilochus, Solon, Simonides, seldom availed themselves of these licenses; the tragic writers much more frequently. *Porson, Suppl. ad Praef. ad Hec.* p. xix.

3. *Dimeter Acatalectic.*

Scale.

1	2	3	4
— —	— —	— —	— —
— — —	— — —	— — —	
— —		— —	
— — —		— — —	
— — —		— — —	

Examples.

ὄμοι | ὄν ὦσ || τῆ πόντ | ἰαῖς. ||

γαστρίζ | ἔ τοῖς || ἴν εντ | ἔροις. ||

ἔγῳ | δῆ πλόκᾱ || μὲν ἀνᾱ | δῆτοις. ||

I. In systems of iambic dimeter acatalectics the dactyl is not often employed, the feet most commonly used being the tribrach, spondee, and anapæst.

II. Systems of pure dimeters are not found in the tragic writers, but systems of dimeters very frequently occur in the lyric and comic poets, into which more or less of license is introduced.<sup>1</sup>

III. The comic poets, for example, in dimeter iambics, with the exception of the catalectic *dipodia*, admit anapæsts into every place, but more frequently into the first and third than into the second and fourth. With them the tribrach also occasionally enters into the fourth place. Thus :

ποῦ τῷ | σκόροδῶν || μοῖ τῷ | χθεῖσινῶν. || (*Arist. Ran.* 1018.)

ποῦ μοῖ | τῷδῖ || τῖς τοῦτ' | ἔλᾱβῆ. || (*Id. Ibid.* 1010.)

IV. Strictly speaking, indeed, there is no difference in this measure between the second and fourth feet, since a system or set of dimeter iambics is nothing more than one long verse, divided, for convenience of arrangement, into portions, each containing four feet.<sup>2</sup>

1. Gaisford, *ad Hephæst.* p. 243.

2. Elmsley's *Review of Porson's Hecuba.* (*Edinb. Rev.* No. 37, Nov. 1811.)

V. It must be borne in mind, accordingly, that the final syllable in dimeter iambics, as well as in dimeter trochaics and anapæstics, is not common, but that the verses run on by synapheia until the system is concluded by a catalectic line. The following, from Aristophanes, will serve to illustrate this point more clearly :<sup>1</sup>

τῖς τῆν | κεῖφαλλον || ἀπέδῃ | δόκῃν ||  
 τῆς μαῖ | νιδὸς ; || τὸ τρυβλ | ἰδὸν ||  
 τὸ πέρυ | σίνων || τέθνηκ | ἔμοι· ||  
 ποῦ τὸ | σκόροδον || μοῖ τὸ | χθεσίνων ||  
 τῖς τῆς | ἑλαῖας || παρῆτρ | ἄγῃν ||  
 τέως | δ' ἄβελτ || ἔρω | τέροϊ. ||  
 κῆχῃ | νῶτες || Μᾶμμα | κῦθδι, ||  
 Μῆλῃ | τίδαῖ || κάθῃν | το.— ||<sup>2</sup>

Here the last syllables in the first, second, fourth, and fifth lines, are respectively lengthened by position, through the influence of the synapheia, and the last line of the system is a dimeter catalectic.

#### 4. Dimeter Catalectic.

ἄλαστ | ὄρος || τῖς οἷζ | υς. ||

#### 5. Dimeter Brachycatalectic.

τέκνων | ἑμῶν || φύλαξ. | ||

#### 6. Dimeter Hypercatalectic.

γῦναῖ | κὸς ἀντ || ἰοῖ | σταθῆντ || ες.

1. Elmsley, l. c.—Brunck, *ad Arist. Ran.* 984.—Dawes, *Misc. Crit.* p. 58, *ed Gaisf.*—Dunbar, *Gr. Pros.* p. 43.

2. *Ran.* 984, *seq.*

7. *Trimeter Acatalectic, or Senarius.**Scale.*

1	2	3	4	5	6	Proper Names.
—	—	—	—	—	—	
— —	— —	— —	— —	— —		
— —		— —		— —		
— —		— —				
— —		— —				
— —	— —	— —	— —	— —		

I. This is also called the tragic trimeter, from its employment by the Greek tragic writers, and, being the most important of the Greek metres, will require the most extended consideration.

II. The laws of the scale, for which we are indebted to the learning and sagacity of Porson,<sup>1</sup> are as follows :

1. The iambus may enter into any place.
2. The tribrach into any place except the last.
3. The spondee into the uneven places (first, third, and fifth).
4. The dactyl into the first and third places.
5. The anapæst only into the first. But
6. In the case of a proper name, an anapæst may enter into any place except the last, provided always that the anapæst be entirely contained within the proper name, so that its two short syllables may be enclosed between two longs in the same word.

III. The following lines will serve to illustrate these laws :

1. *Pure Iambic Trimeters.*

ὁ παῖ | σὶ κλειν || ὅς Οἱ | δῖποῦς || καλῶ | μὲνός. ||  
 παλαῖ | κύνῃγ || ἔτοῦντ | ἄ καὶ || μέτροῦμ | ἔνῳν. ||

1. *Suppl. Præf. ad Hec.* p. xix.

2. *Tribrachs in the first, second, third, fourth, and fifth places.*

πῶτῆρᾱ | δ' ἔν οἱ || κοῖς ἦ 'ν | ἄγροῖς || ὃ Λᾱ | ἰὸς. ||  
 φθίνου | σᾱ δ' ἄγῃ || λαῖς βοῦ | νόμοις || τῶκοι | σῖ τῇ. ||  
 πῶς οὖν | τὸθ' οὔ || τὸς ὃ σὸφ | ὃς οὐκ || ἠῦδᾱ | τὸδῇ ; ||  
 μητρὸς | ζῦγῆν || αἰ, καὶ | πατῆρᾱ || κατᾱ | κτᾱνεῖν. ||  
 τῖ γάρ | κακῶν || ἀπῆστ | ἰ ; τὸν || πατῆρᾱ | πατῆρ. ||

3. *Spondees in the first, third, and fifth places.*

ᾠδῆς | στένᾱγ || μοῖς καὶ | γοοῖς || πλοῦτις | ἔταἰ. ||

4. *Dactyls in the first and third places.*

μητ' ἄρῃ | τὸν αὔ || τοῖς γῆν | ἀνὶ || ἔναἰ | τῖνᾱ. ||  
 ἀνδρὸς | γ' ἄριστ || οὔ βασι | λῆως || τ' ὀλῶ | λὸτὸς.

5. *Anapæst in the first place.*

ἱερῆς | ἔγῳ || μὲν Ζῆν | ὅς οἱ || δῆ τ' ἦ | θεῶν. ||

6. *Anapæst of proper names in the second, third, fourth, and fifth places.*

ἦν Ἰ | φῖγῆνεἰ || ἀν ῶ | νόμᾱς || ἔς ἐν | δόμοις. || (*Iph.*  
*A.* 416.)

τῆτᾱρ | τὸν Ἰππ || ὀμῆδοντ' | ἀπῆστ || εἰλῆν | πατῆρ. ||  
 (*Œd. Col.* 1317.)

μᾶλῖστ | ἄ Φοῖβ || ῶ Τεῖ | ρῆσιᾱν, || παρ' οὔ | τις ἀν. ||  
 (*Œd. T.* 285.)

ἔμοι | μὲν οὔ || δεῖς μῦ | θὸς Ἀντ || ἰγόνῃ | φίλῳν. || (*Antig.* 11.)

IV. The last syllable in each verse appears to be indifferently short or long ; and even where one line ends with a short vowel, a vowel is often found in the beginning of the next ; as in the following instances from the *Œdipus Tyrannus* :

τίνας πόθ' ἔδρας τάσδε μοι θοάζετε, }  
 ἰκτηρίοις κλάδοισιν ἐξεστεμμένοι ; } v. 2, 3.

ἀ γω δικαιῶν μὴ παρ' ἀγγέλων, τέκνα, } v. 6, 7.  
 ἄλλων ἀκούειν, αὐτὸς ὧδ' ἐλήλυθα.

V. Sometimes, however, one verse, with its final vowel elided, passes by scansion into the next, but only when a long syllable precedes ;<sup>1</sup> as,

σοὶ φασὶν αὐτὸν ἐς λόγους ἐλθεῖν μολόντ'  
 αἰτεῖν, ἀπελθεῖν τ' ἀσφαλῶς τῆς δεῦρ' ὁδοῦ.

(*Œd. Col.* 1164, 5.)

VI. The admissibility of the tribrach into an iambic line arises from the circumstance of its being an isochronous foot ; its exclusion from the last place in the trimeter turns upon a principle of rhythm ; since a tragic trimeter, with such a concluding cadence, would be anything else but grave and dignified.

VII. The introduction of the spondee into an iambic line was owing to the wish of imparting to the verse a greater degree of weight and dignity,<sup>2</sup> as well as of interrupting the monotonous cadence which a succession of iambs would have produced.

VIII. The admission of the spondee opened the door, of course, for the other feet that were isochronous with it, and in this way the dactyl and anapæst were each allowed to come in.

IX. The reason why the iambus was retained in the even places appears to have been this : that, by placing the spondee first and making the iambus to follow, greater emphasis was given to the corresponding syllable of each metre<sup>3</sup> on which the ictus and pause took place, than

1. *Porson, ad Med.* 510.—*Hermann, Elem. Doctr. Metr.* p. 23, seq.—*Tate, Introd.* p. 3.

2. *Horat. Ep. ad Pis.* 255.

3. By *metre* is here meant a *dipodia* or conjunction of two feet, of which there are three in the trimeter. In reciting iambic verses it was usual to make a slight pause at the termination of every second foot, with an emphasis on its final syllable. Thus, Terentianus Maurus (*de Metr.* 2193, seq., p. 101, ed *Lennepe.*), speaking of the trimeter, says,

“ *Sed ter feritur : hinc trimetrus dicitur,  
 Scandendo binos quod pedes conjungimus.* ”

would have been the case had two long syllables stood together.

X. With regard to the use of the tribrach in the tragic trimeter, the following particulars must be noted: 1. That, though admissible into all places of the verse except the last, yet it is very rarely found in the fifth place. 2. That the second syllable of a tribrach (as of a dactyl) must not be a monosyllable incapable of beginning a verse, or the last syllable of a word. 3. That the preposition *ἐς* must not form the second syllable of a tribrach.<sup>1</sup>

XI. On the use of the dactyl in this same measure the following must be noted: 1. The dactyl, though admissible into both the first and third places, is more common in the third than the first place of the verse. 2. A dactyl is wholly inadmissible into the fifth place.<sup>2</sup> 3. The first syllable of a dactyl in the third place should be either the last of a word, or a monosyllable, except in the case of proper names.<sup>3</sup> 4. The second syllable of a dactyl in either place should not be either a monosyllable incapable of beginning a verse (as *ἀν*, *γὰρ*, *δὲ*, *μὲν*, *τὲ*, &c.), or the last syllable of a word.<sup>4</sup> 5. The preposition *ἐς* must not be the second syllable of a dactyl in either place.

XII. On the use of the initial anapæst in the tragic trimeter, observe as follows: The anapæst admissible into

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And again, v. 251, *seq.*

*“Secundo iambum nos necesse est reddere,  
Qui sedis hujus jura semper obtinet,  
Scandendo et illic ponere assuetam moram,  
Quam pollicis sonore, vel plausu pedis,  
Discriminare, qui docent artem, solent.”*

The cæsural pause, however, in the tragic trimeter, was the controlling melody, and the marking of the metres was always made in subservience to this. Compare the remarks of Dawes, *Misc. Crit.* p. 361, *ed. Kidd.*

1. *Sandford's Greek Prosody*, p. 280, *seq.*

2. *Porson, Præf. ad Hec.*

3. *Dunbar, Gr. Pros.* p. 51.

4. This canon is occasionally violated by the tragic poets, especially in the first place of the verse. *Elmsley, ad Eurip. Bacch.* 285.



the first place is generally included in the same word. The only exceptions are where the line begins either with an article, or with a preposition followed immediately by its case; as in *Philoct.* 754, Τὸν ἴσον χρόνον. *Eur. Orest.* 888, Ἐπὶ τῷδε δ' ἡγόρεον. *Iph. A.* 502, Παρ' ἐμοί.<sup>1</sup>

XII. The anapaest in proper names is allowed, in order to bring into the tragic trimeter certain names of persons that would otherwise be unable to enter.<sup>2</sup> And, in order to soften down this license, it is probable that proper names so introduced were pronounced with a hurried utterance, so as to carry only — — to the ear.<sup>3</sup>

XIV. A few instances occur where the proper name begins with an anapaest; as, Μενέλαος, Πριάμον, &c. Elmsley considers all such cases as corrupt, but Porson's judgment seems to lean the other way.<sup>4</sup>

XV. With regard to the use of resolved or trisyllabic feet, it is to be observed, 1. That more than two should not be admitted into the same verse.<sup>5</sup> 2. That trisyllabic feet should not concur.<sup>6</sup>

XVI. Enclitics, when so used, and other words incapable of beginning a sentence, are incapable of beginning a senarian.<sup>7</sup>

XVII. The verb ἐστὶ or ἐστὶν is very rarely found in the beginning of a senarian, except it is the beginning of a

1. *Monk, ad Soph. Electr.* 4. (*Mus. Crit.* vol. i., p. 63.)

2. *Elmsley, in Ed. Rev.*, Nov., 1811.

3. *Tate, Introd.*, p. 36, *seq.* Dr. Clarke is entitled to the merit of having discovered this principle. Long proper names are, from their very nature, liable to be rapidly spoken, and thus Ἀντιγόνη, Νουπτόλεμος, Ἰφιγένεια, &c., might be easily slurred into something like Αντ-γόνη, Νουπτ'λεμος, Ιφ'γένεια, &c. The ear, of course, would find no cause of offence, and the eye take no cognizance of the matter. (*Clarke, ad Il.* 2, 811.—*Tate*, l. c.)

4. *Elmsley, in Ed. Rev.* l. c.—*Porson, Suppl. Praef. ad Hec.*

5. *Class. Journ.* No. 64, p. 309.

6. This rule is sometimes violated by the tragic poets. Consult *Sandford, Gr. Pros.* p. 282, *seq. in notis.*

7. *Elmsley, ad Soph. Aj.* 985. (*Mus. Crit.* vol. i., p. 367.) *Id. ad Soph. Œd. T.* 1084.

sentence also, or some pause, at least, in the sense has preceded.<sup>1</sup>

XVIII. Some Doric forms are retained in the tragic dialect ; thus, always, Ἀθάνα, δαρός, ἑκατι, κυναγός, ποδαγός, λοχαγός, ξεναγός, ὀπαδός. To these, mentioned by Porson,<sup>2</sup> may be added the following, as given by Monk :<sup>3</sup> ἄραρε, θᾶκος, and compounds, γάπονος, γαπετής, γάπεδον, γάμορος, γάποτος, γάτομος, κάρανον, and its compounds.

XIX. Forms of Ionic (epic) Greek are also found in the tragic dialect ; as, ξεῖνος, μούνος, κείνος, πολλός,<sup>4</sup> &c.

XX. The augment is never omitted by the tragic writers except in the case of χρέην for ἔχρην. As to ἄνωγα, this preterit has no augment in Attic, although the pluperfect has. (*Œd. Col.* 1598.) In like manner, the tragic writers do not prefix the augment to καθεζόμεν, καθήμεν, καθεῦδον, though the comic writers sometimes give it. A double augment is occasionally allowed in tragedy, as in ἡνεσχόμεν (ἀνεσχόμεν being likewise found).<sup>5</sup>

### *Of the Cæsura in the Tragic Trimeter.*<sup>6</sup>

I. One of the greatest beauties in a tragic trimeter is the cæsura.

II. The tragic trimeter has two principal cæsuras, one on the penthemimeris, or fifth half foot ; as,

κίνδυνος ἔσχε | δορὶ πεσεῖν Ἑλληνικῷ,

and the other on the hepthemimeris, or seventh half foot ; as,

Πολλῶν λόγων εὐρήμαθ' | ὥστε μὴ θανεῖν.

III. A line is esteemed deficient in harmony, and not perfect, which is without the cæsura. Many lines have

1. *Elmsley, ad Eurip. Heracl.* 386.

2. *Porson, ad Eurip. Orest.* 26.

3. *Ad Eur. Hippol.* 1093.

4. *Sandford, Gr. Pros.* p. 286, seq.

5. *Porson, Suppl. ad Præf. ad Hec.* p. xvi.

6. *Porson, Suppl. ad Præf. ad Hec.* p. xxiv.

both; but the penthemimeral is more frequent than the hephthemimeral in the proportion of four to one.

IV. The cæsura is allowed to fall on a monosyllable, either with or without the elision, as well as on the last syllable of a word. Thus,

καὶ νῦν τί τοῦτ' αὖ | φασὶ πανδῆμῳ πόλει.  
καὶ τεύξεται τοῦδ' | οὐδ' ἀδώρητος φίλων.  
'Αλλ' ὃν πόλις στυγεῖ, σὺ | τιμήσεις τάφῳ.  
Ὅταν γὰρ εὖ φρονῆς, τόθ' | ἡγήσει σὺ νῶν.

V. A verse, however, is not faulty which has what Porson terms the *quasi-cæsura*; that is, when after the third foot there is an elision of a short vowel, either in the same word or in such a word as δε, με, σε, γε, τε, attached to it;<sup>1</sup> thus,

Κεντεῖτε, μὴ φείδεσθ', | ἐγὼ 'τέκον Πάριν.  
Γυναιξὶ παρθένοις τ' | ἀπόβλεπτος μέτα.

VI. A verse sometimes occurs without either cæsura or quasi-cæsura; but the third and fourth feet are never comprehended in the same word.<sup>2</sup>

VII. There are two minor divisions of the verse, namely, one which divides the second, and one which divides the fifth foot; thus,

1. Elmsley ingeniously defends verses of this formation by a hypothesis that the vowel causing the elision might be treated as appertaining to the preceding word, and be so pronounced as to produce a kind of hephthemimeral cæsura. *Elms. ad Aj.* 1100. (*Mus. Crit.* vol. i., p. 477.) *Tate, Introd.* p. 6.

2. If the third and fourth feet were comprehended in one and the same word, a most inelegant and inharmonious division of the line into three equal parts would unnecessarily be the result. As in the following:

ἡ κύρτ' ἀρ' ἄν | παρεσκόπεις | χρησμῶν ἐμῶν.

Compare the remark of Victorinus (p. 2525), "*pessimus autem versus, qui singula verba in dipodiis habet,*

"*Præsentium | divinitas | cælestium.*"

Hermann seeks to limit this rule of Porson's by making the regulation not absolute in its nature, but only highly approved of by the tragic writers. *Elem. Doctr. Metr.* p. 71, ed. Glasg.

1. Τὸ ποῖον | ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν.
2. Ἀρχὴν βραχεῖαν εἰ λάβοιμεν | ἐλπίδος.

The former of these divisions, though not necessary, is agreeable; the latter constitutes what is called the *Cretic termination*,<sup>1</sup> and leads to the consideration of the

### *Porsonian Pause.*

I. When the iambic trimeter has, after a word of more than one syllable, the cretic termination (— ∪ —),<sup>2</sup> either included in one word; as

Κρύπτοντα χεῖρα καὶ πρόσωπον ἔμπᾶλιν;

or consisting of — ∪ and a syllable; as,

Κῆδος δὲ τοῦμόν καὶ σὸν οὐκέτ' ἔστί δῃ.

Χαῖρ', οὐ γὰρ ἡμῖν ἐστι τοῦτο σοὶ γῆ μῆν.

or of a monosyllable and ∪ —; as,

Καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ τῷ καλῷ.

then *the fifth foot must be an iambus*.<sup>3</sup>

II. Hence the following lines are faulty in metre:

Ἀτλας ὁ χαλκείοισι νώτοις οὐρανόν (*Eurip. Ion.* 1);

Τὸ μὴ μάταιον δ' ἐκ μετώπων σωφρόνων (*Æsch. Suppl.* 206);

and are to be corrected as follows:<sup>4</sup>

1. Sandford, *Gr. Pros.* p. 290.

2. The cretic is only another name for the amphimacer.

3. This is Porson's celebrated canon for the pause in tragic trimeters, given in the Supplement to his Preface to the *Hecuba*. Elmsley (*Edinb. Rev.* No. 37) gives the same rule in other words, but not so clearly. "The first syllable of the fifth foot must be short, if it ends a word of two or more syllables." The reason why the tragic poets observed this rule respecting the fifth foot of a senarius is sought to be explained as follows by Hermann: "*Causa autem quare ista vocabulorum divisio displicere debet, hæc est. Quoniam in fine cujusque versus, ubi, exhaustis jam propemodum pulmonibus, lenior pronuntiationis decursus desideratur, asperiora omnia, quo difficilior pronunciantur, eo magis etiam aures lædunt: propterea sedulo evitatur illa vocabulorum conditio, quæ ultimum versus ordinem longiore mora a præcedente disjungit, eaque re decursum numerorum impedit ac retardat.*"

4. Porson, *Suppl. ad Præf. ad Hec.* p. xxxvi.—Elmsley, *Edinb. Rev.* No. 37.

Ἄτλας ὁ νῶτοις χαλκέοισιν οὐρανόν.

Τὸ μὴ μάταιον δ' ἐκ μετώποσσωφρόνων.

III. But when the second syllable of the fifth foot is a monosyllable incapable of beginning a verse, such as *ἄν*, *αὖ*, *γὰρ*, *δὲ*, *μὲν*, *οὖν*, together with all enclitics, *used as such*, then the fifth foot may be a spondee ;<sup>1</sup> as,

Σὺ δ' ἤμιν ἡ μισοῦσα, μισεῖς μὲν λόγῳ.

Σπεύδωμεν, ἐγκονῶμεν ἡγοῦ μοῖ γέρον.

IV. The particle *ἄν* is of most frequent occurrence in this position ; with respect to which, it must be observed that it is in this case invariably subjoined to its verb, which always suffers elision ; as in the following line :<sup>2</sup>

Εἰ μοι λέγοις τὴν ὄψιν, εἰπόμε' ἄν τότε.

V. The fifth foot must also be an iambus, although the cretic termination comes after a monosyllable, when that monosyllable is incapable of beginning a verse. Hence the following line is wrong :

Τίνας λόγους ἐροῦσιν, ἐν γὰρ τῷ μαθεῖν (*Œd. Col.* 115) ;

and we should read, with Elmsley, —ἐν δὲ τῷ μαθεῖν.<sup>3</sup>

VI. Nor should *ἐστ'*, by elision for *ἐστὶ*, form the first syllable of the fifth foot.<sup>4</sup>

VII. Thus it appears that there are only three cases in which the fifth foot may be a spondee.

1. (By far the most frequent) when both syllables of the fifth foot are contained in the same word.

1. *Porson, ibid.* p. xxxi. The words in the text, "*used as such*," refer to the circumstance of the pronouns *σοι*, *μοι*, *με*, *σε*, &c., being sometimes *emphatic*. *Sandford, Gr. Pros.* p. 291.

2. *Porson, ibid.* p. xxxii.—*Sandford, Gr. Pros.* p. 292.

3. *Elmsley, Edinb. Rev.* No. 37. This extension of the Porsonian canon, though proceeding from Elmsley, has not met with the universal acquiescence of scholars. Compare *Matthiæ, ad Eurip. Phæniss.* 403 (414), and *Scholefield, ad Pors. Eurip.* p. 308. (*Phæniss.* 414.)

4. *Elmsley, ad Eurip. Bacch.* 246. "*His exceptis, nullum senarium apud tragicos existere puto, qui, in initio quinti pedis, ἐστ' vel ἐστ' habeat.*"

2. When the first syllable of the fifth foot is a monosyllable capable of beginning a verse, and not disjoined from the following syllable by any pause in the sense.
3. When the second syllable of the fifth foot is a monosyllable incapable of beginning a verse.<sup>1</sup>

*Of Elision and Aphæresis in the Iambic Trimeter.*

I. In the iambic trimeter the short vowels ε, ο, and the doubtful α, ι, are elided when the next word begins with a vowel.

II. But the ο of πρό is not elided, nor the ι of περί; in other words, the Attics never place πρό or περί before a word beginning with a vowel.<sup>2</sup> In compounds πρό is contracted with ε or ο, as προῦκείμεθα, προῦπτος, &c.

III. The ι of the dative plural, third declension, is *never* elided by the Attic poets, that of the dative singular *very rarely*.<sup>3</sup>

IV. The elision of ε before the particle ἄν is very rare. There are ten instances in Attic poetry similar to ἔγραψ' ἄν, for ἔγραψα ἄν, for one similar to ἔγραψ' ἄν, for ἔγραψε ἄν.<sup>4</sup>

1. *Elmsley, Edinb. Rev. No. 37.* Some apparent exceptions to the Porsonian canon are not real exceptions: thus, where οὐδείς and μηδείς, so given, ought, in Attic orthography, to be written οὐδ' εἰς, and μηδ' εἰς; and where, in the plays of Sophocles, ἡμῖν, ὑμῖν, are exhibited as spondees, with the last syllable long, whereas that poet employed these pronouns thus, ἡμιν ὑμιν, with the last syllable short. *Porson, Suppl. Præf. p. xxxv.—Elmsley, l. c.—Sandford, Gr. Pros. p. 293, in notis.*

2. Compare *Porson, ad Eurip. Med. 284.* “*Tragici nunquam in senarios, trochaicos, aut, puto, anapaestos legitimos, περί admittunt ante vocalem, sive in eadem, sive in diversis vocibus. Imo ne in melica quidem verbum vel substantivum hujusmodi compositionis intrare sinunt; raro admodum adjectivum vel adverbium.*”

3. “*Elmsley,*” observes *Sandford*, “denies the legitimacy of the elision in any instance; *Porson*, in the preface to the *Hecuba*, inclines to be more lenient. There are, unquestionably, instances of this elision in Attic verse which all the ingenuity of *Elmsley* has failed to remove; but from its extreme rarity it is inadmissible in modern composition.” *Gr. Pros. p. 297, in notis.*

4. *Elmsley, ad Eurip. Med. 416.* *Blomfield*, however, limits this canon of *Elmsley*’s to those cases where confusion might otherwise arise; viz., where first aorists and perfects are employed. “*Neque hanc elisionem poetis Atticis displicuisse credo, præterquam in iis vocibus,*

V. The long vowels  $\eta$ ,  $\omega$ , and the doubtful  $\upsilon$ , are never elided.

VI. A diphthong cannot be elided before a short or doubtful vowel.

VII. The diphthongs of the nominative plural of nouns are never elided either in Attic or Homeric Greek.

VIII. The diphthong  $\alpha\iota$  is never elided by the tragic writers in the first or third persons of verbs, nor in the infinitive.<sup>1</sup>

IX. The elision of  $\alpha\iota$ , even in the words  $\mu\alpha\iota$ ,  $\sigma\alpha\iota$ ,  $\tau\alpha\iota$ , is totally denied by some scholars,<sup>2</sup> and allowed by others only in the case of  $\alpha\iota\mu\alpha\iota$  before  $\omega$ .<sup>3</sup>

X. The short vowel is sometimes, in Attic Greek, cut off by aphæresis from the beginning of a word, after a long vowel or diphthong in the close of the preceding word.<sup>4</sup>

XI. The instances in which the initial  $\alpha$  appears to be so cut off, are, according to Elmsley, better referred to crasis. Hence, in his opinion, such forms as  $\mu\eta$  'μαθεῖ and  $\mu\eta$  'ποτίσασθαι, ought to be pronounced  $\mu\acute{\alpha}\mu\alpha\theta\epsilon\acute{\iota}$  and  $\mu\acute{\alpha}\mu\alpha\tau\acute{\iota}\sigma\alpha\theta\alpha\iota$ .<sup>5</sup>

### Of Crasis and Synizesis.

I. The article, followed by a short, always coalesces into

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*ubi confusio inde oriri posset, i. e., in aoristis primis et perfectis."* Blomf. ad Æsch. Choëph. 841.

1. Erfurdt, ad Soph. Aj. 190, where an examination and correction of the different passages that militate against this canon may be seen. On the same side is Elmsley, ad Eurip. Iph. Taur. 678. (Mus. Crit. vol. ii., p. 292.) Hermann, however, seems inclined not to make the rule so absolute a one, in his remarks on Soph. Philoct. 1060. "*Non ubique equidem elisionem diphthongi defendam, sed hic eam nolim sine librorum auctoritate removeri. Nam minus suaviter ad aures accedit λειφθήσομαι cum ictu in ultima ante cæsura,*" &c.

2. Elmsley, ad Eurip. Med. 56. "*Sed hodie inter omnes fere eruditos convenit, dativum μοι elisionem pati non posse, licet cum quibusdam vocibus per crasin coalescere possit.*"

3. Blomfield, Remarks on Matthiæ, G. G. p. xxxvii., third edition. Incorporated into the fifth edition by Kenrick, p. 87. Compare Soph. Aj. 587.—Koen. ad Greg. Corinth. p. 171.

4. Sandford, Gr. Pros. p. 299, in notis.

5. Elmsley, ad Eurip. Heracl. 460.

long *a* ; as, ὁ ἀνὴρ into 'ἀνὴρ ; τοῦ ἀνδρός into τάνδρος, and the like.<sup>1</sup>

II. Καὶ never makes a crasis with εὐ, except in compounds ; and never with ἀεὶ.

III. In words joined by crasis, as κᾶτι, κᾶν, κᾶν (for καὶ ἔτι, καὶ ἐν, καὶ ἄν), and the like, ι should not be subscribed except where καὶ forms a crasis with a diphthong containing an iota ; as, κᾶτα for καὶ εἵτα ; but κᾶπι for καὶ ἐπί, &c.

IV. Μὴ οὐ and ἥ οὐ always coalesce into one syllable with the Attics ; thus, τὸ μὴ οὐ τὸδ' ἄγγος (*Trach.* 622), is to be pronounced τὸ μόν τὸδ' ἄγγος, &c.

V. Both in tragic and comic versification, a very frequent synizesis occurs in the words ἡ εἰδέναι, and μὴ εἰδέναι ; in ἐπεὶ οὐ, in ἐγὼ οὐ, and in the concurrence of ω οὐ, and ω εἰ.

VI. The tragic writers make the genitive singular and plural of the third declension in εως, εων either monosyllabic or dissyllabic, as suits the verse.

### *Of Hiatus in the Iambic Trimeter,<sup>2</sup> &c.*

I. Hiatus of any kind is not admitted by the tragic writers into their iambic and trochaic measures. But observe that,

II. When a vowel in the end of a word, after another vowel or diphthong, is elided, a collision takes place between the preceding vowel or diphthong and the vowel or diphthong at the beginning of the next word ; thus,

Πασῶν ἀναίδει' εὖ δ' ἐποίησας μολῶν,  
Τεκμήρι' ἀνθρώποισιν ὥπασας σαφῇ.

III. The hiatus after τι and ὅτι is admitted in comedy ; as, τί αὖ, *Arist. Thesm.* 852 ; τί ἄν, *Plut.* 464 ; ὅτι ἀχθέσεται, *Av.* 84 ; ὅτι οὐ, *Ach.* 516, &c.

IV. In exclamations and the use of interjections, the

1. *Dawes, Misc. Crit.* p. 481, ed. Kidd.—*Matthæ G. G.* § 54. The Ionians and Dorians, on the contrary, contracted ὠνὴρ, τῶνδρός, &c.

2. *Sandford's Gr. Pros.* p. 308.



tragic writers sometimes allow a long vowel or diphthong to stand before a vowel ; thus,

’Οτοτοῖ, Λύκει’ Ἀπολλων· οἷ ἐγὼ, ἐγώ.<sup>1</sup> (*Æsch. Ag.* 1228.)

Ἦ οὗτος Αἴας, δεύτερον σε προσκολῶ. (*Soph. Aj.* 89.)

V. Interjections, such as φεῦ, φεῦ, &c., often occur *extra metrum*, and sometimes other words, especially in passages of emotion ; thus,

Τάλαινα· οὐκ ἔστιν ἄλλη· φαιδρὰ γ’ οὖν ἀπ’ ὀμμάτων.<sup>2</sup>

VI. The diphthongs *αι* and *οι* are occasionally shortened by the Attic poets before a vowel in the middle of a word ;<sup>3</sup> as,

Παλαῖόν τε θησαύρισμα Διονύσου τόδε. (*Eurip. Electr.* 500.)

Κᾶμ’ ἄν τοῖαύτη χειρὶ τιμωρεῖν θέλοι. (*Æd. T.* 140.)

#### *Of the Comic and Satyric Trimeter.*<sup>4</sup>

I. The comic iambic trimeter admits an anapæst into the first five places of the verse ; as,

Κᾶτᾱβᾱ | κᾶτᾱβᾱ || κᾶτᾱβᾱ | κᾶτᾱβᾱ || κᾶτᾱβῆ | σομαι. ||  
(*Vesp.* 979.)

II. It also admits a dactyl into the fifth place ; thus,

Πυθοίμ | εθ’ ἄν || τὸν χρησμ | ὃν ἦ || μῶν ὅτι | νοεῖ. ||  
(*Plut.* 55.)

III. It allows of lines without cæsure ; and, though somewhat rarely, such also as divide the line by the dipodia of scansion ; thus,

1. Compare the language of Blomfield, *ad loc.* “ *Notanda est ultima syllaba του ἐγὼ in hiatus porrecta. Hoc ut recte fiat, hiatus in ictum cadere debet.*”

2. *Æd. Col.* 318. Compare *Trach.* 1087.—*Electr.* 1159, &c.

3. Compare page 4, note 3.

4. Gaisford, *ad Hephest.* p. 242.—Tate, *Introd.* p. 9.—Hermann, *Elem. Doctr. Metr.* p. 80, ed. Glasg.

Ἀπολῶ τὸν ἄνθρωπον κάκιστα τουτονί. (*Plut.* 68.)

Σπονδὰς φέρεις | τῶν ἀμπέλων | τετμημένων ; (*Ach.* 183.)

IV. It violates the rule respecting the Porsonian pause, thus,

Δοῦλον γενέσθαι παραφρονούντος | δεσπότου. (*Plut.* 2.)

Κακῶς ἔπραττον καὶ πένης ἦν | Οἰδά τοι. (*Ib.* 29.)

Δέχου τὸν ἄνδρα καὶ τὸν ὄρνιν | τοῦ θεοῦ. (*Ib.* 63.)

V. It permits also the concurrence of resolved feet, yet not so that an anapæst should come after a dactyl or tribrach.

VI. The iambic trimeter of the satyric drama appears, in its structure, to occupy a middle place between the nicety of the tragic laws and the extreme license of comedy ; as far, indeed, as we are able to form any opinion concerning it from the scanty remains that have come down to our times.<sup>1</sup>

VII. The anapæst is found, as in the case of the comic trimeter, in the first five places of the verse ; the pause is in like manner neglected, and trisyllabic or resolved feet are of frequent occurrence.<sup>2</sup>

We will now return to the most important of the remaining iambic measures.

### 8. *Trimeter Catalectic.*

ἐχῶν | ἔμ' ὦσ || τῆ ναῦσ | ἱπῶμπ || ὄν αὔρ | αν. ||

### 9. *Trimeter Brachycatalectic.*

ζυγῆντ | ᾗ παιδ || ὄποι | ὄν ᾗ || δὸνᾶν. | ||

### 10. *Scæzon, or Choliambus.*

ὦς οἱ | μὲν ᾗ || γεῖ Βοῦ | πᾶλῳ || κᾶτῇ | ρῶντῶ. ||

1. The only satyric drama that has reached us is the *Cyclops* of Euripides.

2. Gaisford (*ad Hephest.* p. 242) inclines to exclude the anapæst from the third place in the satyric trimeter, but without sufficient authority. On the occurrence of trisyllabic feet, consult *Casaubon, de Sat. Poes.* p. 222.

I. This measure is nothing more than the iambic trimeter acatalectic, with a spondee instead of an iambus for the sixth foot. Hence its name of scazon (σκάζων, “limping”) or choliambus (χωλῖαμβος, “lame iambus”).

II. The fifth foot is generally an iambus, since the line would otherwise be too heavy if both the fifth and sixth feet were spondees; though instances of this kind occur even in Theocritus; as,

ὁ μου | σοποι || ὃς ἐν | θάδ' Ἴππ || ὦνᾱξ | κεῖται ||  
εἰ μὲν | πονη || ρὸς μῆ | ποτέρχ || εὐ τῶ | τύμβῳ. ||

III. This species of verse is also called the Hipponactic trimeter, from the virulent poet Hipponax, who invented it, and after whose example it was employed for purposes of railing and sarcasm. The writers who used it constructed it generally in the neatest and most exact manner, rarely employing resolutions, and entirely avoiding the anapæst, except that Babrius has sometimes taken it into the first place. The tragic writers abstained altogether from this measure, nor did the comic poets use it, unless, perhaps, with allusion to the iambic writers, as Eupolis in the *Baptæ* (*ap. Priscian*, p. 1328).<sup>1</sup>

### 11. Tetrameter Catalectic.

εἰ μοῖ | γῆνοῖ || τῷ πᾶρ | θῆνῶς || κᾶλῃ | τῆ καῖ || τῆρεῖ | να. ||

I. This measure was much used by the comic poets, but not at all by the tragic writers. It may be considered as two dimeters, the first complete, the second wanting one syllable.<sup>2</sup>

1. *Hermann, Elem. Doctr. Metr.* p. 94, *ed. Glasg.*

2. The iambic tetrameter catalectic is used also in English; as in the song called “Miss Bailey,” viz., “A captain bold from Halifax,” &c. It forms also the prevalent measure of the modern Greek poetry, or, in other words, it is their heroic verse. (Consult *Fauriel, Chants populaires de la Grèce Moderne*, vol. i., p. cxix., *Disc. Prélim.*) The following lines will illustrate this, the pronunciation being regulated entirely by accent:

II. This measure is the most harmonious of iambic verses, and those lines are the most pleasing which have the cæsure at the end of the fourth foot or second metre ; as,

*εἴ μοι γένοιτο παρθένος, | καλή τε καὶ τέρπεινα.*

**But the comic writers often neglect this cæsura.**

**III. The following is the metrical scale :**

1	2	3	4	5	6	7	8
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—

**Proper Name.**

IV. This scale is based upon the remarks of Porson and Elmsley,<sup>1</sup> and the authority of the latter has been followed in admitting the anapæst into the fourth place, a license which Porson restricts to the case of a proper name. The only license of the kind will occur, then, in the seventh foot.

V. In the resolved or trisyllabic feet one restriction obtains; that the concurrence of the feet — ∪ ∪ or ∪ ∪ ∪ and ∪ ∪ — in that order never takes place; a rule which, even in the freer construction of the trimeter, is always strictly observed from its essential necessity.

VI. All the trisyllabic feet which are admissible into the comic iambs are employed with much greater moderation in the catalectic tetrameters than in the common trimeters.<sup>2</sup>

**VII.** The comic poets admit anapæsts more willingly and frequently into the first, third, and fifth places, than into the second, fourth, and sixth of the tetrameter.<sup>3</sup>

Πουλάκι, ποῦθεν ἔρχεσαι ; πουλί μου, ποῦ πηγαίνειις ;  
Πουλάκι, 'πές μας τίποτε, κἀνὲν καλὸν μαντάτον.

1. *Person, Suppl. ad Præf. ad Hec.* p. xxxix.—*Elmsley, Edinb. Rev.* No. 37. Elmsley is for the admission (though very rarely) of an anapæst of a common word in the fourth place, which opinion we have followed in the scale.

2. *Elmsley, Ed. Rev. No. 37.*

**3. Ibid.**

IX. We have remarked above, that the most pleasing cæsura in this species of verse falls after the fourth foot. Sometimes the verse is even so constructed as to give a succession of iambic dipodias, separately heard ; as the following from Aristophanes, *Plutus*, 253, seq.<sup>1</sup>

Ἦ πολλὰ δὴ | τῷ δεσπότῃ || ταῦτόν θύμον | φαγόντες,  
Ἄνδρες φίλοι | καὶ δημόται || καὶ τοῦ πονεῖν | ἐρασταί.

## 12. Tetrameter Acatalectic.

I. This measure, called also *Boiscius*, from its inventor Boiscus, is not used by the Greek tragic and comic writers. Hephæstion gives an example from Alcæus, as follows :<sup>2</sup>

Δῆξαί | μῆ κῶ || μᾶζοντ | ᾧ δῆξ || αἰ λῖσσ | ὅμαί || σὲ λῖσσ |  
ὅμαί. ||

II. The Roman comic and tragic poets, however, made much use of this species of verse. The Latins called it *octonarius*.

III. This measure allows of one of two cæsuras. Plautus commonly divides it in the fourth arsis, and therefore intended it to be asynartete ; which is indicated by the hiatus and short syllable ; as in the *Amphitr.* 3, 4, 5, and *Bacch.* 4, 9, 9.

*Illē nā | vēm sāl || vām nūn | ctāt || — aut ī | rāti ād ||*  
*vētūm | sēnīs. ||*

*O Troī | a ō pātrī || a ō Pērg | āmūm, || — ō Prīā | mē pē-*  
*rī || istī | sēnēx. ||*

In Terence, on the other hand, this kind of verse is not asynartete, because he usually makes the cæsura in the thesis which follows the fourth arsis ; as,

*Nūnc Am | phītrūō || nēm vōlt | dēlū || dī-mēūs | pātēr ||*  
*fāxō | prōbē. ||*

1. Tate, *Introd.* p. 10.

2. Hermann, *Doctr. Elem. Metr.* p. 102, ed. Glasg.

## II. Of Trochaic Verse.

I. Trochaic verse derives its name from the foot which prevails in it, namely, the trochee.

II. The trochee, however, as in the case of the iambus, is convertible into a tribrach, and the spondee and anapæst are also admitted, but not the dactyl, except in a proper name.<sup>1</sup> There is this difference, however, between iambic and trochaic measure, that the latter admits the spondee and anapæst into the even places, the former into the uneven.

III. The following are the principal trochaic metres :

### 1. *Monometer Acatalectic, or Base.*

ᾱστῆ | νᾱκτῶς. ||  
πῆματ' | οἰκῶν. ||

Trochaic monometers are usually found in systems, which, as in most other numbers, so in the trochaic also, it is the custom, especially of the comic writers, to form into dimeters. These systems are continued in one unbroken tenour, concluded by a catalectic verse. On this account there is no place for hiatus at the end of each verse, nor is it held necessary to conclude a verse with an entire word ; but the whole system is as one verse. Thus in Aristophanes (*Pac.* 339, *seq.*) we have the following :

καὶ βοᾷτέ, καὶ γελαῖτ' ἤ—  
ὅη γὰρ ἔξεσται τόθ' ὑμῖν  
πλεῖν, μένειν, κινεῖν, καθεύδειν,  
ἐς πανηγύρεις θεωρεῖν,  
ἐστιᾶσθαι, κοτταβίζειν,  
συβαρίζειν,  
ἰοῦ ἰοῦ κεκραγένοι.

---

1. Compare remarks under trochaic tetrameter catalectic.

2. *Monometer Hypercatalectic.*

πὼντῐ | ὦν σα̃λ || ὦν

Maĩă | δὼς τὸκ || οὐ

Bārḃār | ὦ βῶ || ā.

3. *Dimeter Acatalectic.*

Scale.

1	2	3	4
— ˘	— ˘	— ˘	— ˘
˘ ˘ ˘	˘ ˘ ˘	˘ ˘ ˘	˘ ˘ ˘
	— —		— —
	˘ ˘ —		˘ ˘ —

Examples.

ποι̃ τρα̃π | ὦμαĩ || ποι̃ πὼρ | εὐθῶ ; ||

εἰ δῆ | τῖς ὑπῆρ || ὀπτᾶ | χῆρσιν. ||

αἰδὼς | ὅτῃ Moĩρ' || ἀνῦμῆν | αἰὼς ||

ἄλῦρὼς | ἄχὼρὼς || ἀνᾶπῃ | φῆνῃ. ||

4. *Dimeter Catalectic.*<sup>1</sup>

ἦ λῶγ | ὦ πὼρ || εὐῆ | τᾶι — ||

καῖ κατ | ᾶ γνῶ || μῆν ἰδ | ρῖς. — ||

τὸ φῆρὼν | ἐκ θῆ || οὐ κα̃λ | ὦς. — ||

Kāδμὼς | ἔμῶλῃ || τᾶνδῃ | γᾶν. — ||

5. *Dimeter Brachycatalectic.*<sup>2</sup>

εἰσῖ | δεῖν γῖγ || ἀντῖ | ||

ἄλῦρὼν | ἀμφῖ || μούσα̃ν. | ||

λα̃βῆτῃ | φῆρῆτῃ || πέμπῃτ'. | ||

1. Called also Euripidean.

2. Called also Ithyphallic. Compare *Terentianus Maurus*, v. 1845, and *Atilius Fortunatus*, p. 2698, as cited by *Gaisford*, *ad Hephaest.* p. 265.





always at the end of the fourth foot; as in the lines just given.<sup>1</sup>

ὦ πάτρας Θήβης ἔνοικοι, | λεύσσει, Οἰδίπους ὁδε,  
 δς τὰ κλείν' αἰνίγματ' ἤδη, | καὶ κράτιστος ἦν ἀνὴρ.

This cæsure, however, is often neglected by the comic poets.

II. The fourth foot of a tragic tetrameter should always end with some word that allows a pause in the sense; not with a preposition, for instance, or an article belonging in syntax to what comes after.<sup>2</sup>

III. If the first dipodia of the verse is contained in entire words (and so as to be followed at least by a slight break of the sense), the second foot is a trochee, or may be a tribrach;<sup>3</sup> as,

ὥς ἄτιμος, || οἴκτρὰ πάσχων, ἐξελαύνομαι χθονός.  
 καὶ θ' ὁ Βρόμιος, || ὥς ἔμοιγε φαίνεται, δόξαν λέγω.  
 μητέρος δὲ || μῆδ' ἰδοίμι μνῆμα· πολεμία γὰρ ἦν.

IV. In every place except the fourth and seventh, a dactyl of proper names is admitted. This dactyl is chiefly allowed to enter where its two short syllables are enclosed between two longs in the same word; very rarely when the word begins with them; under other circumstances, never;<sup>4</sup> as,

1. This cæsure is found neglected in Æschylus, *Pers.* 164, where Porson corrects the verse by removing διπλῇ to the end of the line; an emendation of which Hermann speaks rather slightly. (*Porson, Suppl. ad Præf.* p. xliii.—*Hermann, Elem. Doctr. Metr.* p. 52, ed. *Glasg.*) Blomfield follows Porson.

2. *Porson, Suppl. ad Præf.* p. xliii.

3. This nicety of structure in the long trochaic of tragedy was first discovered by Porson. Consult *Tracts and Misc. Criticisms of Porson*, ed. Kidd, p. 197.—*Class. Journ.* No. 45, p. 166, *seq.*—*Malby, Lex. Pros.* p. lxvii. Tate, in his Introduction, p. 12, examines and explains (from his paper in the *Class. Journ.* l. c.) the different lines that appear to militate against this canon of Porson's.

4. The principle on which this rule is probably based has already been alluded to in a previous note, page 60.

εἰς ἄρ | Ιφιγῆ || νειᾶν | Ελένης || νῶστος | ἦν πῆ || πρῶμῆν  
| ὄς.

πάντῆς | Ἑλλήν || ἔς στρατ | ὄς δῆ || Μῶρμιδῶ | νῶν οὐ ||  
σοῖ πάρ | ἦν.

ξυγγόν | ὄν τ' ἔ || μῆν Πύλα | δῆν τέ || τὸν τᾶ | δῆ ξύν ||  
δρῶντᾶ | μῶι.

V. As to scansion, one limitation only obtains ; that — — or — — — in the sixth place, never precedes — — — in the seventh. Even in comedy, a verse like the following is exceedingly rare :

οὔτε γὰρ ναυαγὸς, ἂν μὴ γῆς λάβηται | φερόμενος.

VI. If the verse is concluded by one word forming the cretic termination (— — —), or by more words than are to that amount united in meaning, so that after the sixth foot that portion of sense and sound is separately perceived, then the sixth foot is — — or — — — ; that is, it may not be — — or — — —. Thus,

ἐξελαννόμεσθα πατρίδος, καὶ γὰρ ἦλθες | ἐξελῶν.

ἐλπίδες δ' οὐπω καθεύδουσ', αἷς πέποιθα | σὺν θεοῖς.

VII. If from the beginning of a trochaic tetrameter you take away a cretic (— — —), or a first pæon (— — — —), or fourth pæon (— — — —), a regular iambic trimeter will be formed. Thus,

θαῖσσὸν ἦ μ' | ἐχρῆν προβαίνειν ἰκόμην δι' ἄστεος.

οὐχὶ Μῆνῃ | λεω τρόποισι χρώμεθ' οἷστέον τάδε.

ἰδίῳ ἦ | κοινὸν πολίταις ἐπιφέρων ἔγκλημα τι ;

VIII. The senarius thus formed, however, must always have a penthemimeral cæsure, in order that the proper pause may take place at the end of the fourth trochaic foot.<sup>1</sup>

1. It admits, too, a dactyl, although very rarely, into the fifth place. Porson, *Suppl. ad Præf.* p. xliii.

*Comic Tetrameter Catalectic.*

I. The scansion agrees with that of the tragic, except only that the spondee in the sixth sometimes, though very rarely, precedes the tribrach in the seventh ; as in the following line from Philemon :

οὐτε γὰρ ναυαγὸς, ἂν μὴ γῆς λάβηται φερόμενος.

II. The comic, like the tragic tetrameter, admits the dactyl only in the case of a proper name, and not otherwise.

III. As regards structure, it must be remarked, that the comic poets freely neglect the nice points of tragic verse. They pay little attention to the pause at the end of the fourth foot, and to the rules respecting those divisions which sometimes take place after the first dipodia or before the final cretic. Lines like the following occur in great abundance :<sup>1</sup>

πρῶτα μὲν χαίρειν Ἀθηναί | οἰσι καὶ τοῖς ξυμμάχοις.  
 ἄττ' ἂν ὑμεῖς | ἑξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.  
 πλεῖστα γὰρ θεῶν ἀπάντων ὠφελούσαις | τὴν πόλιν.

*III. Of Anapæstic Verse.*

I. Anapæstic verse admits its proper foot, the anapæst ( ~ ~ - ) with the dactyl, which is said to be admitted κατ' ἀντιπάθειαν. It admits also the spondee, and sometimes, though very rarely, the proceleusmaticus ( ~ ~ ~ ~ ).

II. Systems of anapæstic verse are scanned by the dipodia. They are generally dimeter acatalectic.

III. These, however, like other dimeters, have not the last syllable common. A *synapheia* (συνάφεια) or principle of continuous scansion prevails throughout them, so that they run on, from beginning to end, as if they all formed but one verse.

IV. The end of an anapæstic system is marked by a dimeter acatalectic, or, as it is more commonly termed, a

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1. Tate, *Introd.* p. 13.

parœmiac line, and the last syllable in this line is the only one in this system which is excepted from the law of syna-pheia, and which may be long or short indifferently.

V. The principal anapæstic measures are as follows :

1. *Monometer Acatalectic, or Base.*

1	2
— — —	— — —
— — —	— — —
— — —	— — —

*Examples.*

ρῆθός αἰσχ | ὕνει ||  
 πολλῶν | μέθ' ὄπλων ||  
 λῆκτρ' Ἀγᾶ | μέμνων. ||

2. *Monometer Hypercatalectic.*

δοῖ δῆ | δοῖ πῆρ || σᾶν.

3. *Dimeter Acatalectic.*

ὅστις ἄν | εἰποῖ || πῶτῆρὸν | φθιμένῃν ||  
 πολλῶ | ρεῦματι || πρὸσνῖσος | ὄμενοῦς ||  
 Ζεὺς γάρ | μέγαλῆς || γλῶσσης | κόμπους. ||

I. The anapæstic dimeter of tragedy is so named from the striking predominance of the anapæstic foot, though it frequently admits the dactyl and spondee.

II. The proceleusmaticus (— — — —), as βαθυκόμα, is not admitted by the tragic writers into a legitimate anapæstic system. Even in comedy its admission is very rare.<sup>1</sup>

III. As has already been remarked, a regular system consists of dimeters acatalectic, with a monometer acatalectic sometimes interposed, generally as the last verse but one of the system, and is concluded by a dimeter catalectic, otherwise called a parœmiac.<sup>2</sup>

1. Hermann, *Elem. Doctr. Metr.* p. 239, ed. Glasg.

2. The parœmiac took its name from the circumstance of proverbs (παροιμιαί) being frequently composed in this measure. Compare *Hephæstion*, p. 46, ed. Gaisford.

IV. The anapæstic dimeter admits indiscriminately the dactyl and spondee for the anapæst. The scale is as follows :

1	2	3	4
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —

V. With regard to the arrangement of the feet, the following rules are to be observed :

1. The anapæst and spondee are combined without any restriction, as will appear from the following :

δέρχθῃθ' | οἰαῖς || αἰκῖ | αἰσῖν ||  
 διᾱκναῖ | ὀμένος || τὸν μῦ | ρῖτῃ ||  
 χρόνὸν ᾱθλ | εὔσω. ||

2. In the dactylic syzygies the dactyl usually precedes its own spondee, as in the following verses :

ἦκῶ | δόλιχῆς || τέρμα κέλ | εὔθου ||  
 διᾱμεῖψ | ἄμένος || πρὸς σῆ Πρὸ | μῆθεῦ ||  
 τὸν πτέρῡγ | ῶκῃ || τὸνδ' οἰ | ῶνόν. ||

3. Sometimes the dactyl is paired with itself ; thus,<sup>1</sup>

ῶ μέγα | λα Θῆμι || καὶ πῶτνι' | Αρτῆμι ||  
 ῶ πατέρ | ῶ πόλις || ῶν ἄπῃ | νᾱσθῆν. ||

4. Very rarely does an anapæst or a spondee precede a dactyl in the same syzygy, especially in the last syzygy of the verse. Of the two following instances the first presents the more objectionable form ; the second, succeeded by a dactyl and spondee, can hardly be said to offend at all.<sup>2</sup>

1. "*Dactyli sæpiissime substituuntur anapæstis, nec tantum unus aliquis, sed sæpe etiam plures continui. Quinque continuavit Æschylus in Agam. 1561, seq. Septem Euripides in Hippolyt. 1361, seq.*" Hermann, *Elem. Doctr. Metr.* p. 240, ed. Glasg.

2. Elmsley, *ad Eurip. Med.* 1050, note g.—*Id. ad Soph., Œd. Col.* 1766.—*Tate's Introd.* p. 15.—*Sandford, Gr. Pros.* p. 314.

δαῖμῶν | ὁδῆ τις || λευκῆν | αἰθῆρᾱ ||  
 πῶρθμεῦ | ὁμῆνός. || .<sup>1</sup>

θυῆτων | δ' ὀλβίος || εἰς τέλος | οὐδεῖς. || <sup>2</sup>

5. An anapæst ought not to be preceded by a dactyl, to avoid too many short syllables occurring together. On this subject, which is one of great awkwardness and difficulty to metrical scholars, the following rules may be laid down.<sup>3</sup>

(α.) The concurrence of dactyl with anapæst, in that order, is never found within the same syzygy. And hence the following line of Euripides (*Alcest.* 80), as given in the common editions,

ὅστις ἄν ἐνέποι || πότερον φθιμένη,

is well corrected by Monk, who reads εἴποι for ἐνέποι.

(β.) The concurrence of dactyl with anapæst, in that order, is not very often found between one dimeter and another, as in Euripides (*Electr.* 1320, *seq.*):

. . . . . ξύγγονε φίλτατῆ  
 διᾶ γάρ | ζευγνῦσ' ἡμᾶς πατρίων.

(γ.) The combination is very rare where one syzygy closes with a dactyl and the next begins with an anapæst, as in the following (*Electr.* 1317):

θάρσει Παλλᾶδος || ὀσιᾶν ἥξεις.

IV. Thus far of the anapæstic dimeter, when the first syzygy, as most usually it does, ends with a word. This, however, is not always the case; and of such verses as want that division, those are the most frequent, and the most pleasing also, which have the first syzygy after an anapæst

1. Eurip. *Androm.* 1228 (1204).

2. *Id.* *Iph. A.* 161 (159).

3. Tate, *Introd.* p. 15:—Sandford, *Gr. Pros.* p. 314.

(sometimes after a spondee) overflowing into the second, with the movement anapæstic throughout.<sup>1</sup> Thus,

πτερύγων ἐρετμοῖ | σιν ἐρεσσόμενοι.  
καὶ ξυγχαίρου | σιν ὁμοιοπρεπεῖς.

Here the last syllables of ἐρετμοῖσιν and ξυγχαίρουσιν overflow into the second syzygy, the first syzygy ending after the penultimate syllables of each of these words.

V. In this species of verse one hiatus alone is permitted, in the case of a final diphthong or long vowel so placed as to form a short syllable. The following instances may serve :<sup>2</sup>

καὶ ἐλαιοβάται ναῶν ἐρέται. (*Pers.* 39.)  
ποθέουσαι ἰδεῖν ἀρτιζυγίαν. (*Ib.* 548.)  
οἴχεται ἀνδρῶν. (*Ib.* 60.)  
τῷ Θησείδα δ', ὄζω Ἀθηνῶν. (*Hecub.* 123.)

VI. The synapheia (συνάφεια), that property of the anapæstic system which Bentley first demonstrated,<sup>3</sup> is neither more nor less than continuous scansion, that is, scansion continued with strict exactness from the first syllable to the very last, but not including the last itself, as that syllable, and only that in the whole system, may be long or short indifferently. Thus,

εἰς ἀρθμόν ἐμοὶ καὶ φιλότητα  
σπεύδων σπεύδοντι ποθ' ἥξει. (*Prom.* v. 199, seq.)

Here the last syllable of verse 199 becomes long, from the short vowel *a* in φιλότητα being united with the consonants σπ at the beginning of verse 200. Had a single consonant, or any pair of consonants like κρ, πλ, &c., followed in verse 200, the last syllable of verse 199 would have been short in violation of the metre. Again,

ὦ μεγάλα θέμι, καὶ πότνι' Ἄρτεμι,  
λεύσσεθ' ᾧ πάσχω. . . . . (*Med.* 161.)

1. Tate, p. 16.

2. Hermann, *Elem. Doctr. Metr.* p. 237, ed. Glasg.

3. *Dissertation on the Epistles of Phalaris*, p. 150, seq., ed. Lond. 1816.

If, after verse 161, ending with a short vowel, any vowel whatever had followed in verse 162, that would have violated the law of hiatus observed in these verses. And if a double consonant, or any pair of consonants like  $\kappa\tau$ ,  $\sigma\pi$ ,  $\delta\mu$ ,  $\mu\nu$ , &c., had followed in verse 162, the word Ἄρτεμι, necessarily combined with those consonants, would have formed a cretic or amphimacer (— ~ —), and not the dactyl required. But  $\lambda\epsilon\upsilon\sigma\sigma\epsilon\theta'$  follows, with the initial  $\lambda$ , and all is correct.<sup>1</sup>

VII. The law of synapheia, however, is occasionally violated; namely, sometimes in a change of speaker, as *Eurip. Med.* 1368; *Electr.* 1333; *Soph. Œd. Col.* 139, 143, 170, 173, 1757; *Antig.* 931. It is violated sometimes, also, at the end of a sentence, and likewise in exclamations, as in *Æsch. Agam.* 1544.<sup>2</sup>

VIII. The paræmiac verse has its scale as follows:

1	2	3	4
— — —	— — —	— — —	—
— — —	— — —	— — —	—
— — —	— — —	— — —	—

### Examples.

$A\bar{\iota}\gamma\epsilon\upsilon \mid \pi\breve{\alpha}\rho' \epsilon\mu\bar{o}\bar{\iota} \parallel \delta\breve{\epsilon}\delta\breve{o}\kappa\bar{\eta} \mid \sigma\bar{a}\bar{\iota} — \parallel$   
 $\pi\bar{a}\nu \mu\bar{o}\bar{\iota} \mid \phi\breve{o}\breve{\delta}\epsilon\breve{r}\bar{o}\nu \parallel \tau\breve{o} \pi\rho\breve{o}\sigma\epsilon\breve{r}\pi \mid \bar{o}\nu. \parallel$

IX. In the paræmiac one limitation as to the concurring feet obtains, namely, that a dactyl in the first never precedes an anapæst in the second place.

X. In this same species of verse, also, the foot before the catalectic syllable must be an anapæst; as,

$\mu\breve{\epsilon}\gamma\breve{\alpha}\lambda\bar{\omega}\nu \mid \kappa\bar{o}\sigma\mu\bar{\omega}\nu \parallel \kappa\tau\breve{\epsilon}\breve{\alpha}\tau\epsilon\bar{\iota}\rho \mid \alpha.$

XI. There are, however, some few verses, in which the foot preceding the paræmiac is found to be a spondee; thus,

1. *Tate, Introd.* p. 17.

2. Hermann cites also *Soph. Œd. Col.* 188, to prove that the synapheia is sometimes neglected likewise in the case of addresses. But the reading on which he founds this exception has been long corrected. *Sandford, Gr. Pros.* p. 319.



ἱππων τ' ἐλατῆρ Σῶσθᾱ | νης. (*Pers.* 32.)

βέλος ἡλίθιον σκῆψῃ | εν. (*Agam.* 374.)

ψήφῳ πόλεως γνῶσθῃ | σαι. (*Suppl.* 8.)

Other examples may be found in the *Sept. ad Theb.* 832, and *Suppl.* 983, but these arise, most probably, from some corruption in the text.<sup>1</sup>

XII. In the anapæstic dimeter, as has already been remarked, the first syzygy usually ends with a word ; but in the paræmiac this is very seldom the case, and hence a very common shape of this latter species of verse is found in the following line :

ἔχθροῖς ἐπὶ χάρτ | ᾧ πέπονθᾱ.

XIII. The paræmiac sometimes, though rarely, begins with a dactyl ; thus,

οὐκ ἄπο μοῦσδν τὸ γυναικῶν.

But it comes most agreeably to the ear when it presents the last three feet of a dactylic hexameter with an initial syllable ;<sup>2</sup> thus,

πᾶν | μοῖ φῶδῆρδν τὸ προσῆρπδν

ἔ | χθροῖς ἐπὶ χάρτᾱ πέπονθᾱ.

Or with two initial syllables, when an anapæst begins ; as,

φῖλδς | ἔστῖ βῆβαιῶτῆρδς σδῖ.

XIV. With regard to *position*, the Attics observe the same laws, as to a vowel before a mute and liquid, &c., in the anapæstic dimeter which prevail in the iambic trimeter.<sup>3</sup>

XV. The question whether the augment may be occasionally rejected in regular anapæstics still remains undecided.<sup>4</sup> It is safer not to exercise this license in modern versification.

1. *Hermann, Elem. Doctr. Metr.* p. 240, ed. *Glasg.*

2. *Tate, Introd.* p. 18.—*Sandford, Gr. Pros.* p. 316.

3. Some instances, however, may be found in the anapæstic dimeter, where a short vowel at the end of a word is *lengthened* before πρ, πλ, &c., in the beginning of the next. Consult *Erfurdt, ad Soph. Aj.* 1120.—*Blomf. ad Æsch. Sept. c. Theb.* 1059.

4. *Elmsley (ad Eurip. Med.* 1380) is in favour of the occasional re-

XVI. In systems of anapæsts the tragic writers neither always employ nor always discard the Doric dialect, at least those peculiarities of it which are usual in the choral parts or admitted into the senarius.

#### 4. *Tetrameter Catalectic.*

I. This metre, called Aristophanic, from the frequent use of it by Aristophanes, consists of two dimeters, the last of which is catalectic. Its scale is as follows :

1	2	3	4	5	6	7	8
— — —	— — —	— — —	— — —	— — —	— — —	— — —	—
— — —	— — —	— — —	— — —	— — —	— — —	— — —	—
— — —	— — —	— — —	— — —	— — —	— — —	— — —	—

#### *Examples.*

ἀλλ' ἦ | δῆ χρῆν || τῖ λέγειν | ὑμᾶς || σοφὸν ὦ | νικῇ ||  
 σέτ' ἑ τῆν | δι  
 ὤπτων | γαστέρᾱ || τοῖς σὺγ | γένεσιν || κᾶτ' οὐκ | ἐσχῶν ||  
 ἄμ' ἑλῇ | σᾶς.

II. In the first three places, as will appear from the scale, besides the anapæst and spondee, a dactyl may be used; but it must be observed that a dactyl is admitted much more sparingly into the second than into the first place of the syzygy.<sup>1</sup>

III. A dactyl is also admitted into the fifth place, but is always excluded from the fourth and sixth places.

IV. The two feet — — —, — — —, in that order, nowhere occur in the anapæstic tetrameter. The catalectic syllable is never preceded by a spondee in the seventh place, which should always be an anapæst. The proceleusmaticus is excluded from the verse.

V. The cæsure always occurs after the fourth foot, which must never end with an article or a preposition. Besides

jection of the augment, but Blomfield (*ad Æsch. Pers.* 912) controverts this opinion. *Sandford, Gr. Pros.* p. 320.

1. In the twelve hundred (or more) tetrameter anapæstics of Aristophanes, only nineteen examples occur of a dactyl in the second place, the only second place of a syzygy which it can occupy. *Tate, Introd.* p. 19.

this main division, moreover, there should be likewise another one after the first syzygy, which always gives an agreeable finish to a verse. Thus,

ἀλλ' ἤδη χρῆν | τι λέγειν ὑμᾶς || σοφὸν, ᾧ νικήσετε τήνδ'.  
ἐν τοῖσι λόγοις | ἀντιλέγοντες || μαλακὸν δ' ἐνδώσετε  
μηδέν.

The following verses, faulty on this account,

ξυμβούλοισιν ἀπάσαις ὑμῖν χρήσωμαι. καὶ γὰρ ἐκεῖ μοι,  
ἠνάγκαζεν ἔπη λέξοντας γ' ἐς τὸ θέατρον παραβῆναι,

have been corrected, the one by Brunck, the other by Porson,<sup>1</sup> thus,

ξυμβούλοισιν | 'πάσαις ὑμῖν || χρήσωμαι καὶ γὰρ ἐκεῖ μοι.  
ἠνάγκαζεν | λέξοντας ἔπη || πρὸς τὸ θέατρον παραβῆναι.

VI. In the anapæstic tetrameter, the very same hiatus of a long vowel or diphthong sometimes occurs as in the dimeter.<sup>2</sup> Thus,

οὗτ' ἐν δάπισιν τίς γὰρ ὑφαίνειν ἐθελήσει, χρυσοῦ δυντος;  
οὐκουν δῆπου τῆς Πτωχείας Πενίαν φαμὲν εἶναι ἀδέλφην.

#### IV. Of Dactylic Verse.

##### 1. Monometer Hypercatalectic.

Οἰδῖπῳ | δᾶ.<sup>3</sup>

##### 2. Dimeter Acatalectic.

τίς δ' ἔπῃ | τῦμβῖος.

οὐ δεῖσ | ἦνδρᾶ.

τᾶνδῆ γῦ | ναῖκῶν.

The pure dactylic dimeter consists of two dactyls, as in the first example given; the impure admits a spondee into

1. *Suppl. ad Præf.* p. lix., seq.—*Brunck, ad Aristoph. Eccles.* 514.

2. *Tate, Introd.* p. 21.

3. This may also be scanned as a choriambic monometer.

Οἰδῖπῳδᾶ |

the first place, and sometimes into the second ; it is also found composed of two spondees ; as,

πειθῶ | μολπᾶν. (*Agam.* 104.)  
 πῶμποῦς | τ' ἀρχοῦς. (*Ib.* 122.)

3. *Dimeter Hypercatalectic.*

ὄν τ' ἐπὶ | λῆξ' ἄμ' | νᾶ.  
 οἰκτρὸν | γὰρ πολλὸν | ὦδ'.

4. *Trimeter Acatalectic.*

δῦσσέβι | ἄς μὲν ὕ | βρίς τέκος |  
 αἰ Μοῦ | σαῖ τὸν ἔ | ρῶτᾶ. |

5. *Trimeter Hypercatalectic.*

ῶ πολλῦ | κλαῦτέ φῖ | λοῖσὶ θᾶ | νῶν.  
 κοῖμιζ | εἰ φλόγμ | ῶ κρόνι | δᾶς.

This measure, in its pure state, consists of three dactyls and a syllable over. It admits a spondee into the first place, and sometimes into the second, but never before the catalectic syllable.

6. *Tetrameter Acatalectic.*

σᾶ δ' ἔρις | οὔκ ἔρις | ἀλλᾶ φόν | ῶ φόνος. |  
 Οἰδίπῳ | δᾶ δῶμόν | ὠλέσῃ | κράνθεϊς. |  
 αἰμᾶτι | δεῖνῳ | αἰμᾶτι | λῦγρῳ. |

I. Alcman composed whole strophes in this measure ; as,

Μῶσ', ἄγε, Καλλιόπα, θύγατερ Διὸς,  
 ἄρχ' ἐρατῶν ἐπέων, ἐπι δ' ἱμερον  
 ὕμνῳ καὶ χαρίεντα τίθει χορόν.

II. These tetrameters have no cæsura. Among the Latins they were used by both tragic and comic writers. Thus Attius, *ap. Non. s. v.* “ Expergite :”

*Hecú vigiles properáte, expergite,*  
*Péctora tarda sopóre, exsurgite.*

And Terence, *Andr.* 4, 1, 1:

*Hóccine credibile aút memorabile.*

### 7. Tetrameter Hypercatalectic.

οὐδ' ὑπὸ | πᾶρθενί | ᾱς τὸν ὕ | πὼ βλῆφᾱ | ροῖς.

### 8. Pentameter Acatalectic.<sup>1</sup>

πρῶτᾱ μέν | εὐδόκιμ | οὐ στρατὶ | ᾱς ἄπῃ | φαῖνόμεθ'.

I. In its pure state, this measure consists of five dactyls. It admits, however, a spondee into every place.

II. In the Eumenides of Æschylus (v. 373, *seq.*) there is a system of pentameters which closes with a trochaic dimeter catalectic; thus,

δοξαῖ | τ' ἀνδρῶν | καὶ μᾶλ' ὑπ' | αἰθέρῃ | σέμναι, |  
τᾱκόμῃ | ναὶ κατᾱ | γᾱν μῖν ὕ | θοῦσιν ἄ | τῖμοι |  
ἡμέτερ | αῖς ἔφθδ | οῖς μέλᾱν | εἰμῶσιν | ὀρχῆσ— |  
μοῖς τ' ἔπ | ἰφθῶν || οῖς.

### 9. Pentameter Hypercatalectic.

βοσκομέ | νοὶ λαγῖ | νᾱν ἔρι | κῦμόνᾱ | φέρματῖ | γέν-  
ναν, κ. τ. λ. (*Agam.* 119.)

### 10. Hexameter Acatalectic.

πρὸς σῃ γέν | εἰᾱδὸς | ῶ φίλῳς | ῶ δοκί | μῶτᾱτὸς | Ἑλ-  
λαδί. |

A pure dactylic hexameter consists of six dactyls throughout. An impure one admits the spondee into all places but the fifth, and the spondee alone, excluding the dactyl, into the sixth place, thus forming the ordinary hexameter of epic verse, or, as it is often called, from its being employed to celebrate the exploits of heroes, *Heroic Verse*.

1. The elegiac pentameter will be considered after the hexameter, since it is not properly a *pentameter* measure, but should be called merely *elegiac verse*.

### 11. *Heroic Verse.*

I. A heroic verse is composed of six feet, the last of which must be a spondee, while the fifth is almost always a dactyl. The first four may be either dactyls or spondees.

II. Sometimes a spondee is allowed to enter into the fifth place, and the verse is then called *spondaic*. This is done when anything of a grave, solemn, or affecting nature is intended to be expressed, or in order to denote astonishment, consternation, vastness of size, &c.

III. This spondee in the fifth place, however, is admissible under the following restrictions:<sup>1</sup> 1. It must not consist of one entire word.<sup>2</sup> 2. It must not end with the end of a word, except that word be a monosyllable. 3. It must not consist of two monosyllables.<sup>3</sup>

IV. A spondee in the third place of the verse may consist of two monosyllables, but not of one entire word.

V. When a genitive in —*οιο* is used, the syllable *οι* must be the first of the foot.

VI. In the close of the verse a short syllable may be lengthened. In other words, the last syllable of the verse is common, and hence a trochee here becomes a spondee.

VII. A word cannot be divided between two lines in Homeric verse, although Simonides and other writers of epigrams have sometimes indulged in this license in the case of proper names. Nor does Homeric poetry allow the elision of a vowel at the end of one line before a vowel at the beginning of the next. Moreover, punctuation, or a pause in the sense, should not be admitted between the fifth and sixth foot.

1. *Sandford, Gr. Pros.* p. 258.

2. Hence, for *δημον, ηω, &c.*, which occasionally appear in the fifth place, we should read *δημοο, ηοα, &c.*

3. The later writers of hexámeters admitted two monosyllables into the fifth place (as —*ἀδ' ἀ φωνα* in Theocritus), but the practice is not Homeric.

### *Of the Cæsuras in Heroic Verse.*

I. The term *cæsura* is used by grammarians in two acceptations: first, as applied to whole verses, and, secondly, as applied to single feet.<sup>1</sup>

II. In the former acceptation, *cæsura* means the division of a verse into two portions or members, affording a little pause or rest for the voice in some convenient part, where that pause may take place without injury to the sense or harmony of the line.

III. In the second acceptation, *cæsura* means the division or separation which takes place in a foot, when that foot is composed of syllables belonging to separate words.

IV. These two kinds of *cæsura* will now be considered in order.

#### *1. Cæsura of the Verse.*

I. The favourite *cæsura* of the Homeric hexameter falls after the first syllable of the third foot, or the fifth half foot, and is hence denominated the *penthemimeral*; as,

ἀλλὰ κακῶς ἀφίει || κρατερὸν δ' ἐπὶ μῦθον ἔτελλε.

II. Another principal *cæsura* in a heroic verse is that which falls after the first syllable of the fourth foot, or the seventh half foot, and is hence called the *hepthemimeral*; as,

μή σε γέρον κοίλῃσιν ἐγὼ || παρὰ νηυσὶ κιχείω.

Both this and the previous *cæsura* are sometimes found in the same verse.

III. Another position of the *cæsura* is after a trochee in the third foot; as in the opening line of the *Odyssey*:

ἄνδρα μοι ἔννεπε Μοῦσα || πολύτροπον, ὃς μάλα πολλά.

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1. Priscian uses the term in both acceptations: "*Cæsura vero versum et rhythmum leviolem solent perficere*," &c.; and again, "*Per penthemimeram in quinque dividitur hic versus cæsuras*." (*Prisc. de xii. vers. Æn. Op. vol. ii., p. 276, 277, ed. Krehl.*)

But the trochee must either be an entire word, as in the example just given (*Μοῦσα*), or must be formed from the last two syllables of a word ; as in the following line, where it is formed of the syllable *δονδε* :

*αὐτίς ἔπειτα πέδονδῃ || κυλίνδετο λᾶας ἀναιδής.*

IV. The beauty of hexameter composition lies as much in the variation of cæsuras in the different lines as in the variation of feet in the same line.

V. There are many other cæsuras admitted into heroic verse ; but in the variety there is one which, on account of its debilitating the strength and harmony of the numbers, was rejected by the best poets. This cæsura falls after a trochee in the fourth foot ; as,

*Πηλεὺς θῆν μοι ἔπειτα γυναῖκα || γαμέσσεται αὐτός  
ἄγχι μάλ', ὥς ὅτε τίς τε γυναικὸς || εὐζώνιοι.*

VI. In passages of force or dignity the cæsura sometimes falls after the first syllable of the sixth foot ; thus,

*γαῖαν ὁμοῦ καὶ πόντον ὁρώρει δ' οὐρανόθεν || νύξ.*

VII. The bucolic cæsura, so called from its prevalence in bucolic or pastoral poetry, falls after the fourth foot, which, in this case, is most commonly a dactyl. Thus,

*ἄδύ τι τὸ ψίθυρισμα καὶ ἅ πίτυς || αἰπόλε τήνα,  
ἃ ποτὶ ταῖς παγαῖσι μελίσσεται || ἄδν δὲ καὶ τὸ  
τυρίσδες μετὰ Πᾶνα τὸ δευτερον || ἄθλον ἀποισῇ.*

This pause is often found in epic verse, and is generally employed by the epic writers in order to strengthen and amplify what is said.<sup>1</sup> Thus, in Homer (*Il.* 4, 424), we have

*πόντῳ μὲν τὰ πρῶτα κορύσσεται, || αὐτὰρ ἔπειτα  
χέρσῳ ῥηγνύμενον μεγάλα βρέμει, || ἀμφὶ δέ τ' ἄκρας,*

and in Dionysius Periegetes, v. 131,

*Αἰγαίου πόκτοιο πλατὺν πόρον || ἔνθα τε κύμα.*

1. *Hermann, Elem. Doctr. Metr.* p. 214, ed. Glasg.



It occurs, also, with the same effect in Latin verse ; thus, in Lucretius, 3, 920, and 6, 155, we find

*Insatiabiliter deflebimus ; || æternumque.*  
*Denique sæpe geli multus fragor, || atque ruina.*

And in Virgil, *Georg.* 1, 356 :

*Continuo ventis surgentibus, || aut freta ponti.*

Sometimes the epic poets would make the fourth foot a spondee, and the most ancient of them occasionally admitted even a trochee into that place which, by a pause after it, becomes a spondee in pronunciation. Thus, we have the following lines in Homer (*Il.* 11, 36) and Ennius (*Ann.* 1, p. 22, *ed. Hessel.*) :

τῇ δ' ἐπὶ μὲν Γοργῶ βλοσυρῶπις || ἐστεφάνωτο.  
*Omnis cura viris uter esset || induperator.*

Theocritus, on the other hand, in the composition of his lines, was careful to make the fourth foot a dactyl, so that, the last two feet being cut off, there would remain a dactylic tetrameter.<sup>1</sup> Thus,

ἄδῦ τῖ | τῶ ψιθῦ | ρῖσμά καί | ᾧ πῖτῦς | —  
 ᾧ ποτῖ | ταῖς πᾶ | γαῖσι μὲ | λιδοῦται | —  
 τῦρῖσδ' | ἐς μετᾶ | Πᾶν τῶ | δεῦτέρῳ | —

VIII. We will now proceed to the second kind of cæsura.

## 2. Cæsura of the Foot.

I. This species of cæsura is equally important with the other, and equally necessary to the harmony and beauty of versification. A verse in which it is neglected, and in which the isolated feet seem to shun all society with each

<sup>1</sup> Warton, *de Poes. Bucol.* (*Theocrit.* vol. i., p. xxxvi.) Valckenaer was the first to mark the bucolic cæsura in Theocritus. The first seven idylls, with the tenth and eleventh, contain nine hundred and twenty-seven lines, of which not less than seven hundred and eleven have this cæsura. Virgil's *Eclogues* consist of eight hundred and thirty lines, but of these only two hundred and thirty-two conform to the bucolic model.

other, is stiff and awkward in the extreme, and wholly devoid of all poetic grace ; as the following examples from the old Roman poets, Ennius and Lucilius, will clearly testify.

*Sparsis | hastis | late | campus | splendet et | horret.*

*Has res | ad te | scriptas | Luci | misimus | Æli.*

II. On the other hand, the frequent recurrence of the *cæsura* of the foot, which, while it breaks the feet, tends to link the words with each other, greatly contributes to the flow and harmony of the verse. As in the following passage from Theocritus :

ὦ Πάν, | Πάν, αἴτ' | ἔσσι κατ' | ὄρεα | μακρὰ Λυ | καίω,  
αἴτε τύγ' | ἀμφιπο | λείς μέγα | Μαίναλον | ἐνθ' ἐπὶ | νᾶ-  
σον

τὰν Σικε | λάν, Ἑλί | κας δὲ λί | πε ῥίον, | αἰπύ τε | σᾶμα  
τῆνο Λυ | καονίδ | αο, τὸ | καί μακάρ | εσσιν ᾶ | γαστόν.

III. The *cæsura* of which we are now treating may either be *syllabic*, *monosyllabic*, or *trochaic*.

IV. The *syllabic cæsura* is when the first part of the foot, that is, the part before the break, consists of a syllable belonging to a preceding word. Thus, in the lines of Theocritus just quoted, *λείς μέγα* in the second verse is an instance of syllabic *cæsura*, the syllable *λείς* forming the first part of the dactyl, being a syllable belonging to *ἀμφιπολεῖς* which precedes.

V. The *monosyllabic cæsura* is when the first part of the foot consists of a monosyllable ; as ὦ Πάν, in the commencement of the passage just given from Theocritus, and Πάν αἴτ', the foot that succeeds.

VI. The *trochaic cæsura* is when the first part of the foot consists of a trochee ; as, ἔσσι κατ', and μακρὰ Λυ, in the line just referred to.

Two subjects remain to occupy our attention under the head of heroic verse ; the *Digamma* and the *Ictus Metricus*, each of which will be considered in order.

1. *The Digamma.*

I. The whole subject of the digamma rests on the following remarkable fact. A certain number of words beginning with a vowel, especially the pronoun *οὐ*, *οἶ*, *ἔ*, and also *εἶδω*, *ἔοικα*, *εἰπεῖν*, *ἄναξ*, *Ἴλιος*, *οἶνος*, *οἶκος*, *ἔργον*, *ἴσος*, *ἕκαστος*, with their derivatives, have in Homer so often the hiatus before them, that, leaving these words out of the account, the hiatus, which is now so frequent in Homer, becomes extremely rare, and in most of the remaining cases can be easily and naturally accounted for. These same words have also, in comparison with others, an apostrophe very seldom before them; and, moreover, the immediately preceding long vowels and diphthongs are far less frequently rendered short than before other words.<sup>1</sup>

II. From an attentive examination of the subject, the illustrious Bentley was led to conclude, that the words before which these deviations from the usual rules of prosody took place, although beginning with a vowel, must have been pronounced at least, if not written, as if beginning with a consonant. He recollected, that some ancient grammarians mentioned a letter as more particularly used by the Æolians or most ancient Greeks, and that its existence might be traced in the changes which some Latin words, derived from the Æolic Greek, had undergone; as, *οἶνος*, *vinum*; *ἴς*, *vis*; *οἶκος*, *vicus*; *ἦρ*, *ver*. The letter alluded to, which, from its form, has the name of *digamma* or *double gamma* (F), is yet to be seen in some ancient inscriptions and on coins; and it supplies the data for resolving the cases of metrical difficulty where the lengthening of a short syllable uniformly takes place before particular words.

III. Let us examine some of the instances which are found at the very opening of the Iliad! *Ἀτρῆϊδης τε ἄναξ ἀνδρῶν* (v. 7).—*Ἀγαμέμνονι ἦνδανε θυμῷ* (v. 24).—*Ἀπόλ-*

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1. *Buttmann, Ausf. Gr. Sprachl.* p. 27.—*Buttmann's Larger Gr. Gr.* p. 28, *Robinson's transl.*—*Maltby, Greek Gradus*, p. xi., *seq.*

λωνι ἀνακτι (v. 36).—ὁ δ' ἦε νυκτὶ εἰκώς (v. 47).—θαρσήσας μάλα, εἰπὲ (v. 85). In all these cases, according to the practice of the language in the days of Attic purity, the short vowel ought to have been elided before ἀναξ, ἦνδανε, &c. But if we write *Φάναξ*, *Φήνδανε*, &c., or fancy the words pronounced *wάναξ*, *wήνδανε*, *wewοικώς*, *wειπέ*, &c., the difficulty will in a great degree disappear.<sup>1</sup>

## 2. *The Ictus Metricus.*<sup>2</sup>

I. There are, however, cases of syllables not merely at the end, but in the beginning and middle of words, where the digamma cannot operate, and which must be accounted for in a different manner. Thus, at the end,

οὔτε θεοῖς, εἴπερ τις ἐτὶ νῦν δαίνυται εὐφρων. (*Il.* 15, 99.)

οἳ τε κυβερνῆται, καὶ ἔχον οἰήϊα νηῶν. (*Il.* 19, 43.)

ἔγχει ἐρειδομενῶ· ἔτι γάρ ἔχον ἔλκεα λυγρά. (*Ib.* 49.)

At the beginning and end; as,

φιλε κασίγνητῃ κόμισαί τε με . . . . (*Il.* 5, 359.)

In the middle; as,

καὶ τὰ μὲν ἑπταχα πάντα διέμοιράτο δαίζων. (*Od.* 14, 434.)

II. The question naturally arises, upon what principle are such violations of quantity to be explained? Evidently on the following: In scanning any verse, the voice naturally rests longer upon the place where a long syllable is necessary than where it may be dispensed with. In the heroic verse we lay greater stress upon the long syllable of the dactyl, and pause more deliberately there than upon either of the short ones. The same preference is naturally given to the first syllable of the spondee, which is equally long as

1. The doctrine of the digamma, however, and its introduction into the text of Homer, still requires illustration. For an able examination of the whole subject, consult *Thiersch*, *Gr. Gr.* p. 295, *Sandford's transl.*

2. *Maltby*, *Greek Gradus*, p. xii., seq. Compare remarks on *Arsis*, page 50 of this volume.

in a dactyl, rather than to the second, which corresponds to the short syllables. We cannot pretend to know anything about the way in which the contemporaries of Homer pronounced poetry. But, where so much was left to recitation, it is probable that the difference between long and short syllables, or those which occupied respectively the places of long and short, would be more marked than at a subsequent age, when refinement might moderate the vehemence of intonation, and the readier access to writing superseded the necessity of reciting. Certain, however, it is, that, when we perceive short syllables lengthened, and cannot have recourse to the aid of a digamma, we find that they occupy the long place of the dactyl. We therefore account for the temporary elongation by considering the place which they occupy in the verse; and we call it the effect of *ictus metricus*, or *arsis*.

III. Upon this simple principle, then, the greater part of those metrical phenomena which have so much perplexed the commentators on Homer will be found to receive a satisfactory explanation. Thus,

*αὐτὰρ ἔπειτ' αὐτοῖσι βέλως ἔχευκὲς ἐφείς.* (Il. 1, 51.)

Here the syllable *λος* in *βέλως* is made long, although short in itself, because it occupies the first or long place of the dactyl, and therefore receives the *ictus* or stress of the voice. For the same reason, the initial syllable of *διὰ* becomes long in the first of the following verses, although it is short (which is its natural quantity) in the second. Thus,

*διὰ μὲν ἀσπίδος ἦλθε φαεινῆς ὄβριμον ἔγχος,  
καὶ διὰ θώρηκος πολυδαιδάλου ἡρήρειστο.* (Il. 3, 357, seq.)

So, again, the first syllable of *Ἄρες* appears both long and short in one and the same verse; as, *Ἄρες, Ἄρες, βροτολοιγέ* . . . . (Il. 5, 31.)

IV. In both these cases, the long and unusual pronuncia-

tion is in *arsis*, or on the long syllable of the dactyl; while the short and usual one is in *thesis*, or laid on one of the short syllables of the dactyl.

### 10. *Elegiac Pentameter.*

I. This measure, although commonly called elegiac pentameter, a name which we have here, in obedience to custom, allowed it to retain, is more correctly denominated *elegiac verse*.<sup>1</sup>

II. The construction of this species of verse is as follows: The first two feet may be either dactyls or spondees; then comes a long syllable, to which succeed two dactyls, followed by another long syllable. Thus,

*Scale.*

1	2	3	4	5	6
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—

III. Hence the elegiac pentameter may be considered to be composed of two *dactylic penthemimers*, or, in other words, of two *dactylic trimeters catalectic* joined together.

IV. The place of the cæsura, which should always be at the end of a word, is after the fifth half foot, or after the middle long syllable; a rule which is inviolably observed except in the case of a proper name, of which we have an instance in Callimachus. *Frag. cxcii.*<sup>2</sup>

Ἰερά νῦν δὲ Διοσκουρίδω γεγεή.

V. Some of the old grammarians, however, viewing this species of verse as pentameter, made it consist of two dactyls or spondees, followed by a spondee and two anapæsts, according to the following scheme:<sup>3</sup>

1. *Hermann, Elem. Doctr. Metr.* p. 225, ed. *Glasg.*

2. *Hephæstion*, p. 93, l. 11, ed. *Gaisf.* Callimachus is defended by D'Orville; *Vann. Crit.* p. 481.

3. Compare *Quintilian*, 9, 4, 38.—*Terent. Maur.* 1757, seq.

1	2	3	4	5
— — —	— — —	— —	— — —	— — —
— — —	— — —	— —	— — —	— — —

VI. Hephæstion, however, who has been followed by almost all modern scholars, regards it as composed of two dactylic penthemimers,<sup>1</sup> according to what we have already stated. That this is the proper view to take of its structure seems certain from the fact of the cæsural pause falling after the fifth half foot.

VII. We will now give specimens of the verse, with the two modes of scanning :

ἔρπυλλ | ὅς κεῖτ | αἰ || ταῖς Ἑλῖ | κῶνιᾶ | σὶ |  
ναῖ φίλῃ | τῶν πᾶρᾶ | σοῦ || τοῦτ' ἄνερ | ἀστῶτᾶ | τὼν.

Or

ἔρπυλλ | ὅς κεῖτ | αἰ ταῖς | Ἑλῖκῶν | ἱᾶσὶ |  
ναῖ φίλῃ | τῶν πᾶρᾶ | σοῦ τοῦτ' | ἄνερᾶστ | ὁτᾶτῶν. |

VIII. An elision in the cæsura is not regarded as injurious to the verse.<sup>2</sup> Thus we have in Meleager, 12, 4, and Callimachus, *Ep.* 37,

τὼν τριπάνουργον Ἑρωτ' || ἐπλασεν ἐν κραδίᾳ.  
ἀκρήτου προποθεῖς' || ὦχετ' ἔχουσα κύλιξ.

IX. An elegiac pentameter should not consist of feet composed of separate words, as the following from Theognis, 448.

οὕτως | ὥσπερ | νῦν || οὐδενὸς | ἄξιος | εἰ. |

X. In the previous part of the elegiac pentameter, that is, the part preceding the cæsura, it is more elegant to have

1. Τοῦ δὲ δακτυλικοῦ πενθημιμεροῦς δις λαμβανομένου γίνεται τὸ ἐλεγείον, κ. τ. λ.—*Hephæst.* p. 92, *ed Gaisf.* Compare the language of the scholiast, p. 186. Βέλτιον δὲ οὕτω μετρεῖν· ἐπεὶ καὶ εἰς δύο διήρπται πενθημιμερῇ, κ. τ. λ.

2. *Hermann, Elem. Doctr. Metr.* p. 226. The case is different, however, in Latin verse, where such an elision is regarded as a blemish. It occurs in Catullus, 68, 82 ; 68, 90 ; and 75, 8 ; but he is here imitating the Greeks. Compare *Ramsay's Lat. Pros.* p. 183.

a spondee following a dactyl than a dactyl following a spondee, as decreasing numbers suit the measure better than increasing ones. The difference will be perceptible in the following lines :

πολλάκι τὰν αὐτὰν ἥ δις μετέθηκε κόμαν.

πέζηται λιπαρὸν ἥ σμασαμένα πλόκαμον.

XI. This species of verse is customarily subjoined to the heroic hexameter, thus forming the most ancient kind of strophes, having the name of ἐλεγεία. It has been once used in tragedy by Euripides (*Androm.* 103, *seq.*). On account of the equality of its members, the elegiac pentameter cannot well be often repeated alone. Nor has it been so repeated, except in the *Epigr.* 4 of Philip of Thessalonica (*Bruck, Anal.* vol. ii., p. 212), and by Virgil in that sportive effusion, *sic vos non vobis*.<sup>1</sup>

### 11. Æolic Verses.

I. Æolic verses are composed of pure dactyls, except the first foot, which may be any dissyllabic one whatsoever. In other words, they are dactylic verses with a base.<sup>2</sup> The scholiast on Hephæstion (p. 177, *ed. Gaisf.*) admits spondees also instead of dactyls.

II. These verses are apparently to be divided into two kinds ; the one used by the Doric poets, whom the Attic dramatic writers followed, and the other by the Æolic lyric poets.

III. The Doric poetry excludes a pyrrhic from the base, admitting only an iambus, trochee, or spondee ; and, after the base, allowing a place to spondees, also, instead of dactyls. The Æolians, on the other hand, put a pyrrhic also in the base ; the rest of the feet they appear to have kept pure dactyls.<sup>3</sup>

1. *Hermann, Elem. Doctr. Metr.* p. 227, *ed. Glasg.*

2. By "a base" metricians mean two syllables put before a verse or metrical clause, and which are to be pronounced somewhat apart. An *anacrusis*, on the other hand, is a prefix of a single syllable.

3. *Hermann, Elem. Doctr. Metr.* p. 228, *ed. Glasg.*



IV. Hephæstion mentions the following kinds of Æolic verses: 1. The *trimeter* (which may be termed more properly the *dimeter*) *catalectic on two syllables*; as,

θυρω | ρῶ πόδες ἐπτορόγυιοι,  
τὰ δὲ | σάμβαλα πεντεβόεια  
πίσυνγ | γοι δὲ δέκ' ἐξεπόνασαν.

2. The *tetrameter* (now properly *trimeter*) *acatalectic*; as,

ἔρος | δ' αὐτέ μ' ὁ λυσιμελῆς δονεῖ,  
γλυκύ | πικρον ἀμάχανον ὄρπετον  
'Ατθί, | σοὶ δ' ἐμέθεν μὲν ἀπήχθετο  
φροντίς | δην, ἐπὶ δ' Ἀνδρομέδαν ποτῇ.

3. The *pentameter* (more properly *tetrameter*) *catalectic on two syllables*; as,

τέω | σ', ὧ φίλε γαμβρὲ, καλῶς εἰκάσδω  
ὄρπα | κι βραδινῶ σε μάλιστ' εἰκάσδω.

4. The *pentameter* (more properly *tetrameter*) *acatalectic*; as,

ἡρά | μαν μὲν ἐγὼ σέθεν, 'Ατθί, πάλαι πόκα.

5. The *hexameter* (more properly *pentameter*) *catalectic on two syllables*, which the ancient metricians call ἔπος Αἰολικόν. Thus,

κέλο | μαί τινα τὸν χαρίεντα Μείωνα καλέσσαι,  
εἰ χρῇ | συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι.

V. Æschylus (*Pers.* 866, *seq.*) has many verses of this kind, and some of them very long, but admitting spondees, too, after the Doric manner.<sup>1</sup>

## 12. Logædic Verses.

I. These verses are generally classed with dactylic. They consist of two, three, or four dactyls, followed by any number of trochees.

1. This is Hermann's opinion. Burney and Gaisford make them common dactylic verses. *Herm. Elem. Doctr. Metr.* p. 230, *ed. Glasg.* —*Burn. Tent. Pers.* p. 40. —*Gaisf. ad Hephæst.* p. 275.

II. Logædic verses (Λογαοιδικά μέτρα) are so called from their appearing to hold a middle station between song and common speech ; the dactylic measure being the lofty language of poetry, while the trochaic approaches more nearly to that of ordinary discourse.

III. The form most commonly used was two dactyls followed by two trochees, which is the same with what is called the minor alcaïc, or dactylico-trochaic of the Horatian stanza in Latin poetry. Thus,

καὶ τίς ἔπ' | ἔσχατῖ | αἰσῖν | οἴκεῖς |  
κραιπνὸφῶρ | οἷ δ' ἔμ' ἔ | πᾶμψᾶν | αὔραι. |

IV. To this metre may also be referred what is called choriambic dimeter catalectic. Thus,

ἦσῖν ᾗρ | μᾶτεῦσᾶς. *Chor. dimeter catalectic.*  
ἦσῖν | ᾗρμᾶ | τεῦσᾶς. | *Logædic.*

V. Burney<sup>1</sup> gives the following scheme of variations of logædic verses.

— — —   — —	<i>Called also Adonic.</i>	
— — —   — — —	<i>Choriambic dimeter catalectic.</i>	
— — —   — — —   — — —		} <i>Logædic.</i>
— — —   — — —   — — —   — — —		
— — —   — — —   — — —   — — —		
— — —   — — —   — — —   — — —		

VI. Logædic metre is found interspersed, among other kinds, through the lyric poets and the chorusses of the scenic writers.

VII. Verses may often appear to be logædic which in reality have other numbers, chiefly antispastic and choriambic, especially in the dramatic poets. These discover themselves both by measures in the antistrophe foreign from logædic numbers, and by an association with other numbers, which shows that they are to be reckoned among these rather than logædic.

1. *Tentamen*. p. lxvi.

VIII. By prefixing a base to logædic numbers we obtain a Glyconic, Pherecratic, or Phalæcian hendecasyllabic. Thus,

— — —   — —   — —	<i>Logædic.</i>
∴ ∴   — — — —   — —   —	<i>Glyconic hypercatalectic.</i>
— — —   — —	<i>Logædic.</i>
∴ ∴   — — — —   —	<i>Pherecratic.</i>
— — —   — —   — —   — —	<i>Logædic.</i>
∴ ∴   — — —   — —   — —   — —	<i>Phalæcian.</i>

### V. Of Choriambic Verse.

I. Choriambic *monometer hypercatalectic* consists of a choriambus and a syllable over. It is also called Adonic, and is the same as an impure dactylic dimeter. Thus,

τῆδ᾽ ἐκὼμῖζ | εἰς. (*Iph. A.* 156.)  
—λας ὀπὸσᾶν | ᾶν. (*Sept. Theb.* 733.)

II. Choriambic *dimeter catalectic* is formed of a choriambus and a bacchius, or an iambic syzygy catalectic. This verse is called Aristophanic, as it is frequently found in Aristophanes, mostly joined with dimeters acatalectic.

ἦ ὄσιν ᾶρ | ματῆνσας. (*Eurip. Orest.* 988.)  
μαρμαρῶεσσ | ᾶν αἶγλαν. (*Soph. Antig.* 610.)  
καῖνὸν ὀπῶς | φᾶνῆσεῖ. (*Arist. Vesp.* 526.)

III. Choriambic *dimeter acatalectic* is either pure or impure. The first consists of two choriambi ; as,

μᾶντις ἐκλαγξ | ἐν προφῆρων. (*Agam.* 202.)  
ἐκ φρένως, ᾶ | κλαῖομένας. (*Sept. Th.* 926.)

An impure dimeter admits an antispastus into either place for a choriambus. When it occurs in the first, the verse is called by some metricians "*Glyconeum Polyschematistum.*"

Another form of the impure choriambic dimeter consists of a choriambus and diiambus, or the contrary. Thus,

ὑψῖμῆδόντ | ἄ μὲν θεῶν.  
γάρ ἦδ᾽ τὰξ | ἰς πτέρυγῶν.

IV. Choriambic *dimeter hypercatalectic* is not often found. The two following verses are from Sophocles, in the latter of which the choriambus of the second place is represented by the diiambus. As,

τᾶν ὃ μῆγας | μῦθος ἄεξ | εἰ. (*Ajax*, 226.)  
νῦν γάρ ἔμοι | μῆλει χόρεῦ | σαῖ. (*Ibid.* 701.)

V. Choriambic *trimeter catalectic* consists of two choriambi and a bacchius. The first foot, however, is often a diiambus, as in *Eurip. Med.* 431.

οὗ δ' ἐκ μὲν οἶκ | ὦν πατρίῳν | ἔπλεῦσας.

VI. Choriambic *trimeter acatalectic* consists of three choriambi. As,

μῦρί' ἅπ' αἰσχ | ρῶν ἀνᾱτέλλ | ὄνθ' ὅς ἔφ' ἦ.

In the following example from Euripides, *Iph. Aul.* 1036, the long syllable in the first foot is resolved; and we have a proceleusmaticus with a long syllable.

τίς ἄρ' ὑμέναί | ὅς διᾱ Δῶ | τοῦ Λιβῦός.

VII. Choriambic *tetrameter catalectic* consists of three choriambi and a bacchius; as,

εἰ οὗ μῆγ' αὖ | χεις ἑτέροι | σοῦ πλεόν οὖ | μέλονται.

This measure is called Sapphic by Servius. Besides the tragedians, Anacreon always employs it, putting a diiambus in the second place; as,

ἐκ πῶτᾱμοῦ | πᾶνέρχομαί | πᾶντᾱ φέρου | σᾱ λάμπρᾱ.

VIII. Choriambic *tetrameter acatalectic* is used by Anacreon, a choriambus and diiambus being put promiscuously, except that in the end there is almost always a diiambus. Thus,

πρίν μὲν ἔχων | κερβέριον, | κάλυμματ' ἔσφ | ἡκῶμένᾳ  
καὶ ξύλινοῦς | ἀστράγαλοῦς | ἐν ὧσιν καὶ | ψιλὸν πέρϊ.  
πολλὰ μὲν ἐν | δοῦρι τίθεις | αὐχένᾳ πολλ' | ἃ δ' ἐν τροχῷ.

IX. Choriambic verses are met with beginning with an anacrusis ; as in *Æschylus, Sept. Theb.* 330.<sup>1</sup>

ὑπ' | ἀνδρὸς Ἀχαιῖ | οὐ θεῶθεν | πέρθομέναν | ἀτιμῶς.

Of which kind some metres of the *Æolic* lyrics appear to be which by grammarians are accounted ionics a majore ; as the following of *Sappho* (*ap. Hephest.* p. 64, *ed. Gaisf.*) :

εὐ | μὀρφῶτερᾳ | Μνᾱσιδίκᾳ | τᾱς ἀπᾱλᾱς | Γυρίννως.  
ἀ | σᾱρῶτερᾱς | οὐδᾱμ' ἔπ' ὦ | ρᾱννᾱ σῆθεν | τυχοῖσᾱ.

X. The choriambics most in use are those with a base, which ancient metricians erroneously ranked among antispastic verses. But if they were antispastic, they could never begin with a trochee or pyrrhic, and they would have the last syllable of each antispastus doubtful.

XI. The shortest of these verses has one choriambus ; as in *Æschylus, Suppl.* 42.

νῦν ἐν | ποιῶνῶμοις.

Next to that is the *hypercatalectic*, commonly called *Phercratic* ; as in *Æsch. Sept. Theb.* 301.

τοὶ μὲν | γὰρ πῶτ' πῦργ | οὔς.

Then the *Glyconic*, in the same, v. 325.

δουλεί | ἄν ψᾱφᾱρᾱ | σπῶδῶ.

The most common is the *dimeter hypercatalectic* ; as in *Sophocles, Aj.* 628.

οὐδ' οἰκτρ | ἄς γῶδον ὀρ | νιθῶς ᾗ | δοῦς.

## VI. Of Antispastic Verse.

I. An antispast is composed of an iambus and trochee (— — | — —).

1. *Hermann, Elem. Doctr. Metr.* p. 274, *ed. Glasg.*

II. Several antispasti seldom follow one another, because these numbers have a very disagreeable and uncouth movement; as if one were to divide the following choriambic verse, with a base, after the manner of the grammarians :

κατθνασκει κῦ | θερῇ ἀβρός | Ἀδωνίς. τι | κε θεῖμεν ;

III. To soften this asperity, the poets increased the antispastus by one syllable, from which arises a dochmius (— — — —), associated it with other numbers, and made use of frequent resolutions.

IV. The antispast being composed, as has just been remarked, of an iambus and trochee, any variety of the iambus is admitted into the first part of the foot, and any variety of the trochee into the second. Hence we get the following kinds of antispast :

1	2
— — —	— — —
— — —	— — —
— — —	— — —
— — —	— — —

V. In other words, the first or iambic part of the antispast may be either an iambus, tribrach, spondee, anapæst, or dactyl ; and the second or trochaic part may be either a trochee, tribrach, spondee, or anapæst.

VI. Instead of an antispast, an iambic or trochaic syzygy is occasionally used ; as,

— — | — —  
— — | — —

VII. The second foot of the iambic syzygy also admits a dactyl ; as,

— — | — — —

VIII. An antispastic monometer is rare. Thus, in Æschylus, *Agam.* 1151, 1161, we have,

ῶ πῶτνι' Ἡρᾶ |  
ῶ φίλ' Ἀπὸλλῶν. |

IX. Nor is the dimeter frequent. *Æsch. Agam.* 1151  
1161.

νῶμῶν ἄνῶμῶν οἱ | ἄ τις ξοῦθᾶ.  
τῖ δ' ἐπιφῶδᾶ δῦσ | φᾶτῶ κλᾶγγᾶ.

X. The other kinds of antispastic verse are extremely various. A few may be here enumerated.

*Dimeter Brachycatalectic.*

ἔμοι χρῆν ξῦμ | φῶρᾶν. (*Eurip. Hec.* 627.)

*Dimeter Hypercatalectic.*

ἔμοι χρῆν πῆ | μῶνᾶν γένεσθ | αἱ. (*Hec.* 628.)

κῶπᾶ πέμπῳ | μῆνᾶν τᾶλαῖν | ᾶν. (*Ib.* 455.)

τᾶλαῖν' οὐκῆτ | ἱ δ' ἐμβᾶτεῦ | σῶ. (*Ib.* 901.)

*Trimeter Acatalectic.*

ἄλλ' ᾶ μοῖριδ | ἱᾶ τις δῦ | νᾶσις δεῖνᾶ. (*Ib.* 950.)

*Trimeter Brachycatalectic.*

τᾶλαῖνᾶ τᾶλ | αῖναῖ κῶραῖ | Φρῦγῶν. (*Ib.* 1046.)

*Trimeter Catalectic.*

ἄθῦρσοῖ δ' οἱ | ἄ νῖν δρᾶμῶντ | ἔ βᾶκχαῖ. (*Orest.* 1502.)

XI. Among the tragic writers chiefly, the antispastus is often associated with other numbers, mostly iambic and trochaic. Of these the iambic are not such as have been previously treated of, which proceed by syzygies or dipodiæ, but of another kind allied to antispasts. This kind, because they consist of shorter orders, and, therefore, admit a doubtful syllable even into those places from which it is excluded in syzygies (whence arises a *broken* and *feeble* movement), are called *Ischiorrhogic Iambics*.

XII. These verses are found even without any antispastus added. Thus, *Soph. Electr.* 504, seq.<sup>1</sup>

1. *Hermann, Elem. Doctr. Metr.* p. 147, ed. Glasg. Hermann's ar-

ὦ Πῆλῳ | πῶς ᾗ | προῖσθῆν  
 πολλῦπὼν | ὅς ἱππ | εἰᾗ  
 ὦς ἔμῳ | λῆς αἰ | ἀνῆ  
 τᾷδῃ γᾷ. | Cretic.

εὐτῇ γᾶρ | ὅ πόντ | ἰσθεῖς  
 Μῦρτίλῳς | ἔκοι | μᾶθῃ, κ. τ. λ.

### *Dochmiac Verses.<sup>1</sup>*

I. A dochmius consists of an antispast and a long syllable, thus, — — — — ; and, therefore, a simple dochmiac is the same as antispastic monometer hypercatalectic.

θῆῶν ἦ θῆᾶν.

II. Two of these feet or verses are continually united together in such a manner, and with such various combinations of feet, that almost any two penthemimers put together may claim the name of dochmiac dimeter.

III. A pure dochmiac dimeter is not of frequent occurrence. The following are three instances :

βῶᾗ χρίμπτῇται | πῶτᾶται βρέμει. (*Sept. Th.* 84.)

κῦκλουῖνται φῶβος | δ' ἄρειῶν ὀπλῶν. (*Ib.* 114.)

δικᾷ καὶ θεοῖ | σὶν οὐ ξυμπῖτνει. (*Hec.* 1013.)

IV. Impure forms of the dimeter dochmiac are varied almost *ad infinitum*. Thus, the following occur in the chorus, *Æsch. Sept. Th.* 79, *seq.* :

μέθειται στρατός | στρατοπέδων λίπῶν  
 ρεῖ πολλὺς ὠδῇ λῆως | προδρομός ἱπποτάς.  
 αἰθέριᾳ κόνις | μὲ πειθεῖ φάνεισ'  
 ἀμᾶχτοῦ δικᾶν | ὑδάτος ὀροῦτοῦ  
 ἰὼ θεοῖ θεαῖ τ' | ὀρομένον κακόν

Arrangement, however, of these verses is opposed by Wunder, *Conspect. Metr. &c.*, *ad loc.*

1. For a more detailed account of dochmiac verse, consult Seidler, *de Versibus Dochmiacis*, Lips. 1812, 8vo.—Burnett *Tentamen de Metris ab Æschylo in Choricis Cantibus adhibitis*, p. xx., *seq.* (*Introd.*).—Maltby, *Observat. ad Morell. Gr. P. Lex.* p. lxx.



ἀλεῦσαῖτ᾽ βῶα δ' | ὑπὲρ τεῖχεῶν.  
 τίς ἄρ᾽ ῥῦσέταί | τίς ἄρ' ἐπάρκεσει;  
 πῆπλῶν καὶ στέφεῶν | πῶτ' εἰ μὴ νῦν, ἀμ—φί.  
 οὐ τ' Ἀρῆς φεῦ φεῦ, | Κᾰδμοῦ ἐπῶνυμῶν  
 ἐν τῇ μάχαις μάκαίρ' | ἀνᾰσσαῖ πρὸ πῶλεῶς  
 ἰὼ τέλειοι | τέλειαι τῇ γᾰς :

V. A dochmiac is sometimes connected with a cretic, either pure or resolved ; thus,

ἐπταπύλῳν | ἔδῳς ἐπὶρρῳῶ. (Sept. Th. 151.)  
 τᾰσδῇ πῦρ | γῶφῦλᾰκῆς πῶλιν. (Ib. 154.)

VI. Pherecratic and Glyconic verses are commonly ranked under antispastic, but they are more correctly to be regarded as choriambic with a base.<sup>1</sup>

### VII. Of Ionic a Majore Verse.

I. An Ionic verse *a majore* admits a trochaic syzygy promiscuously with its proper foot (— — ~ ~). It receives also a second pæon (~ ~ ~ ~) into the first place, and a molossus (— — —) into an even place of a trimeter whole or catalectic.

II. Resolutions of the long syllables are allowed in all possible varieties.

#### 1. Monometer Hypercatalectic.

πτῶσσοῦσι μῦ | χῶν. (Hec. 1048.)

#### 2. Dimeter Brachycatalectic.

χλῶραις ὑπὸ | βῆσσαῖς. (Œd. Col. 673.)  
 καὶ σῶφρονᾶ | πῶλοις. (Phæn. 182.)

#### 3. Dimeter Catalectic.

ἦ Παλλᾰδῶς | ἐν πόλει. (Hec. 465.)  
 ὃ θεσμῶθῃ | τῆς ὅς ᾰν. (Arist. Eccles. 289.)

1. These two measures have already been touched upon at page 104. will again be considered separately at page 117.

4. *Dimeter Acatalectic.*

τῖ τοῖ πῶτῃ | τὰς ἀπλᾶστοῦ  
κοῖτᾶς ἔρῳς | ὦ μαῖταιᾶ  
σπεῦσεῖ θᾶνᾶ | τοῦ τέλεῦτᾶν (Med. 152.)

5. *Dimeter Hypercatalectic.*

νῦν δ' οὐτὸς ἄν | εἴταῖ στυγέ | ρῶ. (Aj. 1232.)

6. *Trimeter Brachycatalectic.*

ἱκοῦ τὰ κρᾶτ | ἰστᾶ γὰς ἔπ | αὐλᾶ. (Oed. Col. 669.)

7. *Trimeter Acatalectic.*

θνατῶν βῖο | τῶ πᾶμπόλῃ γ' | ἐκτὸς ἀτᾶς. (Ant. 614.)  
τᾶν οὐθ' ὑπνὸς | αἶρεῖ πόθ' ὅ | πᾶντογῆρῶς. (Ant. 606.)

III. The most noted kind of Ionic verses *a majore* is the Sotadic (so called from Sotades, a poet of Alexandria, who frequently employed it in his writings), or tetrameter brachycatalectic.

IV. The tetrameter brachycatalectic was constructed for recitation only, not for song.<sup>1</sup> In its pure state it consists of three Ionics and a trochee. Two trochees are found in any place, but for the most part in the third.

V. The most usual form of the verse is as follows :

αὐτὸς γὰρ ἔ | ὦν πᾶντογῆ | νῆς ὅ πᾶντᾶ | γέννω̃ν.

VI. It is seldom that all the feet are either Ionics ; as,

ἄν χρῦσόφορ | ῆς τοῦτῷ τυ | χῆς ἐστὶν ἔπ | ἄρμα,

or trochees ; as,

ὥς πένῃς θέλ | ὦν ἔχειν καὶ | πλουσίῳς πλῆ | ὄν σχεῖν.

VII. The following are examples of resolutions :

ἐνθ' οἱ μὲν ἔπ' | ἀκραισὶ πῦρ | αἷς νῆκῦες ἔ | κεῖντο  
γῆς ἐπὶ ξέ | νῆς ὀρφᾶνᾶ | τεῖχεᾶ πρόλιπ | ὄντῆς

1. *Aristides Quintilianus*, p. 32.

Ἑλλᾱδὸς ἰῆρ | ἧς καὶ μῦχόν | ἐστῖν πα | τρῶης  
 ἦβῆν τ' ἔρα | τῆν καὶ κάλόν | ἠλίου πρόσ | ὤπῳ.

VIII. If the three remaining pæons, or the second pæon in any place but the first, or if an iambic syzygy or an epitrite be found in the same verse with an Ionic foot, the verse is then termed *Epionic*.

### VIII. Of Ionic a Minore Verse.

I. An Ionic verse *a minore* admits an iambic syzygy promiscuously with its proper foot (— — — —). It begins sometimes with the third pæon (— — — —), sometimes with a molossus, which is admitted into the odd places. Resolutions of the long syllable are also allowed.

II. An *epionic* verse *a minore* is constituted by intermixing with the Ionic foot a trochaic syzygy, an epitrite, a second or fourth pæon, or the third in any place but the first.

#### 1. Monometer Hypercatalectic.

μέλῃς μᾶ | τρός. (*Hec.* 185.)

#### 2. Dimeter Brachycatalectic.

ἐπὶ τᾶνδ' ἔσσ | ὕθεις. (*Ib.* 1065.)

#### 3. Dimeter Catalectic.

ἐλᾱτᾱς ᾱκρ | ὁκῶμοις. (*Phæn.* 1540.)

Ἀθᾱμᾱντίδῳ | Ἑλλᾱης. (*Pers.* 71.)

θεῶθεν γᾱρ | κατᾱ μοῖρ'. (*Ib.* 102.)

III. Timocreon is said to have composed an entire poem in this measure.

Σικελὸς κομψὸς ἀνὴρ  
 ποτι τὰν ματέρ' ἔφα, κ. τ. λ.

#### 4. Dimeter Acatalectic.

παρᾱκλῖνοῦσ' | ἐπέκρᾱνεν. (*Agam.* 721.)

5. *Dimeter Hypercatalectic.*

μὲν ἄδ' αἰῶν | ἄ δῖα ξοῦσ | ἄ.

6. *Trimeter Brachycatalectic.*

δῖα δῖφρεῦσ | ἔ Μῦρτίλου | φῶνόν.

7. *Tetrameter Catalectic.*

τὸ γ' ἔ μῆν ξείν | ἱᾶ δοῦσας | λόγος ὡσπερ | λέγεται.

IX. *Of Pæonic Verse.*

I. A pæonic verse admits any foot of the same time as a pæon ; viz., a cretic, a bacchius, or a tribrach and pyrrhic jointly.

II. The construction of the verse is most perfect when each metre ends with a word.

1. *Dimeter Brachycatalectic.*

ὁμογᾶμος | κύρεϊ. (*Phæn.* 137.)

2. *Dimeter Catalectic.*

χαλκὸ δέ τᾶ | τ' ἐμβόλᾶ. (*Ib.* 113.)

3. *Dimeter Acatalectic.*

δοῖοι χὸ μέθ', | οἰχὸ μέθᾶ. (*Orest.* 179.)

δρὸ μᾶ δῆς ὦ | πτέρῳ φῶροϊ. (*Ib.* 311.)

4. *Trimeter Brachycatalectic.*

κατὰ βῶσ τρῦ | χὸς ὁμμάσι | γὼργος. (*Phæn.* 146.)

5. *Trimeter Catalectic.*

βάλοϊμι χρόν | ὦ φῦγᾶ δᾶ | μέλεόν. (*Ib.* 169.)

X. *Of Cretic Verse.*

I. Cretic numbers belong, in strictness, to the trochaic, and are nothing else but a catalectic trochaic dipodia, which consists of arsis, thesis, and arsis again.

II. Since this order is periodic, it is plain that the thesis cannot be doubtful, but consists always and necessarily of one short syllable only ; but that each arsis may be resolved, whence it comes to pass that both the first and the fourth pæon, and, moreover, even five short syllables, may be put for the cretic. Thus,



III. It must also be remarked, that, when several cretic feet are conjoined in one verse, no one coheres with another in a periodic order ; and the last syllable of the last foot, as every final syllable, is doubtful, and cannot be resolved except in systems in which, since the numbers are continued in one unbroken tenour, the last foot of the verses, unless it is, at the same time, the last foot of the whole system, is subject to the same law as each intermediate foot.

IV. The *dimeters* are very much used by both tragic and comic poets, and are commonly conjoined in systems, so that the last syllable of the verses is neither doubtful nor admits a hiatus, and may be resolved. In these systems a monometer, too, is assumed. Thus, in *Æsch. Suppl.* 425, *seq.* :

φρὼντίσων |  
καὶ γένου | πᾶνδίκῳς  
εὐσεβῆς | προῆξενός  
τᾶν φῦγάδᾳ | μῆ προδῶς  
τᾶν ἐκάθεν | ἐκβόλαις  
δυσθεοῖς | ὀρμέναν.

V. The *tetrameter*, too, is frequent, having the cæsure at the end of the second foot. Thus, in *Simmias, ap. Hephest.* p. 74 :

μᾶτερ ὦ | πῶτνιᾶ || κλυθὶ νῦμ | φᾶν ἄβραν,  
Δῶρι, κῦ | μὀκτυπῶν || ἦραν' ἄλλι | ὦν μῦχῶν.

VI. Alcman used the *catalectic hexameter*, whence the following verse has the name of *Alcmanian*.

Ἄφροδι | τὰ μὲν οὐκ | ἔστι, μάργ | ὅς δ' Ερῶς, | οἷ᾽ παῖς,  
 | παῖσδεῖ,  
 ἄκρ' ἔπ' ἀνθ | ἦ κάβαῖ | νῶν, ἃ μῆ | μοῖ θίγῃς | τῷ κύπαρ  
 | ἰσκῶ.

### XI. Of Anacreontic Verse.

I. This species of verse is generally ranked under the Ionic *a minore* class; it belongs, however, more properly to the Ionic *a majore* kind.

II. The poems which pass at the present day under the name of Anacreon are not genuine, but are the productions of persons who lived at a much later period, and some of whom appear to have been quite ignorant. Hence the doubt and difficulty to which they have given rise.

III. As a great part of these poems consist of pure iambs, we ought to rank such, no doubt, with iambic rather than Ionic numbers. As, for example, the following :

θελῶ | λέγειν | Ἀτρεῖδ | ας.

IV. But of those which are really Ionic there appear to be two kinds; one with a monosyllabic, the other with a dissyllabic anacrusis.

V. The kind which has a monosyllabic anacrusis admits of two forms only, of which the proper one is this :

⌒ | — — — | — —

and the other, which changes the dactyl of the Ionic foot into an amphibrach, is as follows :

⌒ | — — — | — —

VI. The first of these forms, which is very like the Pherecratic, is found constantly employed in one ode merely, the thirtieth; as,

αἰ | Μοῦσαῖ τὸν Ἑ | ρῶτᾱ  
 δῆ | σᾱσᾱι στῆφᾱν | οἰσί,  
 τῷ | κᾱλλεῖ πᾱρῆδ | ὦκᾱν, κ. τ. λ.

In other odes it is found intermingled with the second form, which is much more usual.

VII. The second form is employed in the twenty-third, twenty-sixth, and twenty-seventh odes. Thus,

ὄ | πλοῦτὸς εἰγῆ | χρῦσοῦ  
 τὼ | ζῆν παρῆγῆ | θνητοῖς. (23, 1, seq.)  
 ὄτ' | εἰς μῆ Βάκχος | ἔλθῃ.<sup>1</sup>  
 εὐ | δοῦσιν αἰ μῆ | ρίμναϊ. (26, 1, seq.)

VIII. We now come to that species of Anacreontics which has a dissyllabic anacrusis. It has two forms, as follows:

— — | — — — — | — —  
 — — | — — — — | — —

The first of these is much less used than the second, and we will therefore treat of the latter first in order.

IX. This latter form is employed in the 3d, 4th, 7th, 21st, 28th, 44th, and 45th odes. Thus,

μῆσὼ | νῦκτιοῖς ποῖθ' | ὦραις  
 στρεφεῖ | ταῖ ὄτ' ἀρκτὸς | ἠδῇ. (3, 1, seq.)  
 ἔπι | μῦρσῖναις τέρ | εἰναις  
 ἔπι | λῶτῖναις τέ | ποῖαις. (4, 1, seq.)  
 ἄγῆ | ζῶγρᾶφῶν ἄρ | ἰστῆ  
 γρᾶφῆ | ζῶγρᾶφῶν ἄρ | ἰστῆ. (28, 1, seq.)

X. When, in this species of Anacreontics, the anacrusis consists of one syllable, that syllable must necessarily be long, as arising from the contraction of two short ones. Instances of this, however, are not frequent. Thus,

κῶ | μὼν μετεῖσι | χαῖρῶν. (6, 16.)  
 πῇ | γῇ ρεοῦσᾶ | πεῖθοῦς. (22, 6.)

1. We have given Barnes's emendation, based on that of Scaliger. The common reading is *ὅταν ὁ Βάκχος ἐπέλθῃ*.

**XI.** Sometimes the first long syllable is found resolved. Thus,

σὺ δέ | φίλιός εἰ γέ | ὤργων. (43, 8.)

χῶ | πόσα φέρουσιν | ὕλαι. (Ib. 7.)

and occasionally also the second ; as,

μέθυ | ὦμῆν ἄβρα γέ | λῶντῆς. (6, 3.)

ἰδέ | πῶς γέρωνός ὄδ | εὐεῖ. (37, 6.)

**XII.** Of the middle iambs the first has sometimes a long anacrusis, but oftener in the tragedians and comedians. Thus,

ἄπο | ρίπτονται μέρ | ἱμναί. (39, 5.)

The second more unfrequently ; as in Sophocles, *El.* 1058, and Euripides, *Cycl.* 497.

φρόνι | μῶτατοῦς οἱ | ὠνοῦς.

ἔπι | δέμνιαῖς τέ | ξανθόν.

**XIII.** The species of Ionics which we have just been considering under the preceding paragraph is found intermingled with that referred to in paragraph IX., in the following odes of Anacreon ; the 5th, 6th, 22d, 29th, 36th, 37th, 39th, 41st, 42d, 51st, 52d, 53d, 54th, 56th, 57th, and in fragments 13, 17, and 21.

**XIV.** We come now to the first of the two species mentioned in paragraph VIII., namely, that consisting of a dissyllabic anacrusis, with an Ionic a majore and two syllables over ; as,

— — | — — — — | — —

**XV.** These are often formed into systems by the tragic writers, with a monometer occasionally appended, and ending with a verse of iambic form. The final doubtful syllable is excluded, as in anapæstics. Thus we have the following in the Supplices of Æschylus, v. 1025, *seq.* :<sup>1</sup>

1. Burney erroneously makes these lines Ionic a minore. (*Tent. Suppl.* v. 1013, p. 72.)



ἴτῃ | μᾶν ᾠστῦᾶ | νᾰκτῶς  
 μᾰκᾰρ | ᾠς θεους γᾰνᾰ | ἔντῃς  
 πῶλῃ | οὔχους τῃ καὶ | οἱ χεῦμ'  
 Ἑρᾶ | σῖνου |  
 πῆρῃ | ναιῶνταιῖ πᾰλ | ᾠου  
 ὑπῶ | δῃξᾰσθῃ δ' ὅπ | ᾠδοῖ  
 μῃλῶς | αῖνῶς δῃ πῶλ | ἱν τῇν-  
 δῃ Πῃ | λᾰσγῶν ἔχῃ | τῶ, μῃδ'  
 ἔτῃ | Νῃλου |  
 πῶ | χῶᾰς | σῃβῶ | μῃν ὑμν | οῖς.

XV. Another kind of Anacreontic verse employed by the tragic writers is that in which *anacclasis*, or the conjunction of a third pæon (— — — —) and second epitrite (— — — —) prevails. Thus,

— | — — — — | — — — — — — — —

## XII. Of Galliambic Verse.

I. Galliambic verse is composed of two Anacreontics, of which the last is catalectic; in this form :

— | — — — — — || — — | — — — — —  
 — | — — — — — || — — | — — — — —

II. The cæsure always falls at the end of the first Anacreontic, and is observed with great care. The following are two lines of this measure, given by Hephæstion :

Γᾰλλ | αῖ μῃτρῶς ὄρ | εῖῃς || φῖλῶ | θῦρσοῖ δροῖᾰ | δῃς.  
 αῖς | ἔντῃᾰ πᾰτᾰ | γεῖταιῖ || καὶ | χᾰλκῃᾰ κροῖᾰ | λᾰ.

III. The following Galliambics are given by Diogenes Laertius (8, *ad. fin.*). H. Stephens scanned them erroneously as hexameters; and Salmasius, in his eagerness to emend them, only corrupted them the more. Porson restored them to their true numbers. We have marked in each the place of the cæsural pause, that the melody may be more perceptible.

ἐν Μέμφει λόγος ἐστὶ || προμαθεῖν τὴν ἰδίην  
 Εὐδοξόν ποτε μοῖραν || παρὰ τοῦ καλλικέρῳ  
 ταύρον, κούδεν ἔλεξεν || βοῖ γὰρ πόθεν λόγος ;  
 φύσις οὐκ ἔδωκε μόσχῳ || λάλον Ἄπιφι στόμα,  
 παρὰ δ' αὐτὸν λέχριος στας || ἐλιχμήσατο στολήν,  
 προφανῶς τοῦτο διδάσκων || ἀποδύσῃ βιοτήν  
 δσον οὐπω διὸ καὶ οἱ || ταχέως ἦλθε μόρος,  
 δεκάκις πέντ' ἐπὶ τρισσαῖς || ἐσίδοντι πλειάδας.

### XIII. Of Glyconic Verse.

I. The first, and, at the same time, most simple and elegant form of Glyconics is a base followed by a logæedic order, consisting of a dactyl and trochee, and terminating with an arsis. - Thus,

∴ ∴ | — ∪ — ∪ | —

II. This kind of verses form systems, for the most part, which are customarily concluded by the catalectic verse called Pherecratic. Thus,

ᾄδ' ἐ | γῶ χερᾶς αἰμᾶτ | ἦ  
 ρας βρό | χοῖσι κέκλειμέν | ᾠ  
 πέμπο | μαῖ κατᾶ γαῖ | ᾤς. (*Androm.* 502, seq.)

III. The logæedic order was subsequently changed into a choriambus and iambus, by which the last syllable but one was made doubtful ; as,

∴ ∴ | — ∪ — | ∪ —

Thus we have in Euripides, *Hippol.* 741, the following :

τάς ἦ | λῆκτροῦφᾶεῖς | αὐγαῖς.

IV. The logæedic order having been divided into a choriambus and iambus, it was thought fit to vary the numbers by transposition, so that the iambus, being placed before the choriambus, was changed into a spondee or trochee, because an arsis ought to follow the base. Thus,

∴ ∴ | — ∪ | — ∪ —

καὶ πεντ | ἦκονθ' | οὐψιδῖας.

V. And again, another transposition also was made, though not of frequent occurrence, the choriambus taking the first place, and the base and trochee being changed into an iambic syzygy. As,

— ∪ ∪ — | — — ∪ —

VI. The Pherecratic verse, in which the choriambus is not followed by an iambus that may be transposed, admits only two forms :

∴ ∴ | — ∪ ∪ — ∪  
— ∪ ∪ — | ∪ — ∪

Of which the last is uncommon, and used, for the most part, only in some compound verses.

VII. The primitive species of Glyconics, which ends in an iambus, receives among dramatic poets, at least in the later tragedy, even a spondee in the end, so that in antistrophics a spondee may answer to an iambus. Thus, in Sophocles, *Philoct.* 1128, 1151, we have

ὦ τόξον φίλον, ὦ φίλων.  
τὰν πρόσθεν βελέων ἀλκᾶν.

VIII. A pyrrhic is excluded from the base among the dramatic poets and in the graver lyric poetry. The rest of the dissyllabic feet are used promiscuously by the dramatic writers, so that any one may answer to any one. The tribrach is most used by the later tragedy, as in Euripides, *Phæn.* 210.

Τῦρῖον | οἶδμα λιποῦς' | ἔβαν.

The tragedians of the same age sometimes allowed themselves an anapæst also ; as in Sophocles, *Philoct.* 1098 :

τί ποτ' αὖ | μοῖ τ' ὅ κατ' ἦ | μᾶρ.

or a dactyl ; as in *Iph. Taur.* 1144 :

παρθένος | εὐδοκίμων | γᾶμων.

IX. The choriambus is not unfrequently resolved, especially in the later tragedy. Thus, the first syllable in *Soph. Œd. Col.* 186, 205 :

τῆτροφῆν | ἄφιλόν ἄπο | στῦγεῖν.  
τῖς ὦν | πόλυπόνος ἄγῃ | τίν' ἄν.

And in a Pherecratic ; as, *Eurip. Hel.* 1502, 1519 :

ἐπιπέτ | ὀμένος ἰᾶκχ | εἰ  
ῥοθῖᾶ | πόλιᾶ θαλάσσο | ἄς.

So also in the last syllable ; as, *Hel.* 1505 ; *Herc. Fur.* 781 :

βᾶτῆ | Πλειᾶδᾶς ὑπό | μέσας.  
Ισμήν' | ὦ στεφάνοφορ | ἰάν.

X. In this other form of Glyconics,

∴ ∴ | ≡ ~ | - ~ ~ -

the order which follows the base may have both a resolution of the arsis and the last syllable doubtful. Whence, instead of a trochee, sometimes a spondee is put, sometimes a tribrach, and these very often ; sometimes, but more seldom, an anapæst also, as in *Orest.* 812, and *Iph. Aul.* 1041 :

οἰκτροῖ | τᾶτᾶ θοῖν | ἀματᾶ καί.  
Πῖῆ | ριδῆς ἐν | δαῖτῖ θεῶν.

XI. Sometimes both the long syllables of the choriambus are resolved ; as in *Eurip. Bacch.* 410, 427 :

ἐκεῖσ' | ἄγῃ μέ, | Βροῦμιῆ Βροῦμιῆ.  
σοφᾶν | δ' ἄπῆχῃ | πρᾶπίδᾶ φρενᾶ τῆ.

XII. As dochmiac verses have other numbers, resembling them or parts of them, both intermingled and coupled with them, so with Glyconics, also, a vast multitude of verses are found joined which are either like them or consist of Glyconics themselves, with some part taken away or added. These verses have usually this in common, that they contain a choriambus joined with a different foot.

XIII. The forms which are about the most in use are these : First, the shortest,

— ∪ ∪ — | — — and ∴ ∴ | — ∪ ∪ —

Thus, in *Soph. Œd. Col.* 128, 160, and *Eurip. Suppl.* 960, 968 :

ᾱς τρέμῳμεν | λέγειν.  
 ρευμᾱτῖ σὺν | τρέχει.  
 οὔσαι | ὦν δ' ὁ βίος.  
 οὗτ' ἐν | τοῖς φθιμένοις.

XIV. Next, with an anacrusis put instead of a base, as in *Soph. Œd. T.* 467 :

ῶ | ρᾱ νῖν ᾱέλλ | ᾱδῶν  
 ἰπ | πῶν σθενᾱρῶ | τερῶν  
 φν | γᾱ πῶδᾱ νῶ | μᾱν.

XV. There are other forms longer than a Glyconic. Of these the first is that of the hypercatalectic Glyconic. Thus,

∴ ∴ | — ∪ ∪ — | ∪ — — and ∴ ∴ | — — | — ∪ ∪ — | —

The following examples are from *Soph. Œd. Col.* 133, 165, and *Eurip. Hel.* 1317 :

λέντ | ἐς τᾱδῆ νῦν | τῖν ἤκειν.  
 κλύεις | ὦ πολὺμῶχθ' | ᾱλᾱτᾱ.  
 ὀρεῖ | ᾱ πῶτ | ἑ δροῖμᾱδι | κῶλῶ.

XVI. Another kind often joined with Glyconics is the following :

— ∪ ∪ — | ∪ — — —

ἐκτῶπιός | σὺθεις ὁ πᾶντων. (*Œd. Col.* 119.)

XVII. Another kind is this :

∴ ∴ | — — | — ∪ ∪ — | ∪ — —

καλλίστ | ὦν ὄμβρ | ὦν Διῶθεν | στῆρεισαῖ. (*Electr.* 736.)  
κτείνεις | κλεινῶν | σὺγγενέτεϊρ' | ἀδελφῶν. (*Ib.* 741.)

XVIII. The longest of the verses allied to the Glyconic is the Phalæcian hendecasyllabic. Thus,

∴ ∴ | — ∪ ∪ — | ∪ — ∪ — | —

αἶ τε | ναῖετῆ κάλλ | ἱπῶλῶν ἔδρ | ἄν.

The more usual, but less correct way of scanning this measure, is as follows :

— — | — ∪ ∪ — | — ∪ — | — ∪ —

αἶ τε | ναῖετῆ | κάλλι | πῶλῶν | ἔδραν.

XIX. Glyconics are sometimes augmented in the beginning. Hence we have the following forms :

— — — | — ∪ ∪ — | — — and — — — | — — — | — ∪ ∪ —

τῆγγεῖ θ' ὑπ | ὄφρυσι παῦ | κλαῦτοῖς. (*Antig.* 831.)

ἔγκληρῶν | οὐτῆ | νῦμφιδιός. (*Ib.* 814.)

XX. Another kind has a trochee inserted between the base and the other parts of the Glyconic. Thus,

∴ ∴ | — — | — ∪ ∪ — | — —

∴ ∴ | — — | — — | — ∪ ∪ —

ἐμπαῖζ | οὐσαῖ | λειμᾶκος ἦ | δῶναῖς. (*Bacch.* 865.)

παδῆ | μοῖ γένν | αἰῶν | μὲν πατέρων. (*Cycl.* 41.)

XXI. Another kind consists of a Pherecratic verse, with a molossus or cretic. Thus,

∴ ∴ | — ∪ ∪ — | — | — — —

∴ ∴ | — ∪ ∪ — | — | — ∪ —

πένθος | γάρ μεγαλῶς | τὸδ' | ὀρμαται. (*Med.* 183.)

τάκου | δῦρῶμένᾳ | σὸν | εὐνῆταν. (*Ib.* 159.)

XXII. Sometimes a bacchius is put before a Glyconic. Thus,

— — — | ∴ ∴ | — ∪ ∪ — | — —

ἔρωτῶν, | ἐρώτ | ὦν δ' ἄπεπαῦ | σὲν ὦ | -μοι.  
γένοιμᾶν, | ἴν' ὕ | λαῖεν ἔπεστ | ἴ πόντ | -ου.

XXIII. A verse is often found among Glyconics composed of a cretic and choriambus; as in *Eurip. Hel.* 1356 :

μᾶτρὸς ὄργ | ἄς ἐνέπει.  
βατῆ σέμν | αἰ Χᾶριτῆς.

#### XIV. Of Priapeian Verse.

I. The Priapeian verse consists of a Glyconic and Phercratic joined in one. Thus,

∴ ∴ | — ∪ ∪ — | ∪ — || ∴ ∴ | — ∪ ∪ — | —  
∴ ∴ | — — | — ∪ ∪ — ||  
— ∪ ∪ — | ∪ — ∪ — || — ∪ ∪ — | ∪ — —

II. Of these forms it is probable that one was for the most part used to the exclusion of the rest; as by Anacreon :

ἡρίστ | ἦσα μὲν ἱτρ | ἰοῦ || λεπτοῦ | μικρὸν ἀπὸ | κλᾶς  
οἴνου | δ' ἐξῆπιόν | καδὸν || νῦν δ' ἄβρ | ὥς ἔρῳεσσ | ἄν  
ψάλλω | πῆκτιδᾶ τῇ | φίλῃ || κωμάζ | ὦν παῖδ ἄβρ | ῆ.

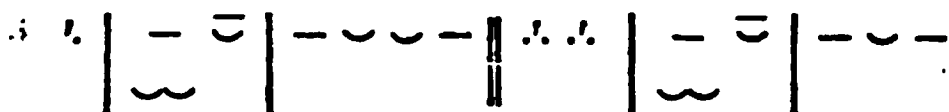
III. The cæsure is everywhere carefully observed. This metre appears to have been asynartete; and hence the hiatus in the following line given by the scholiast on Theocritus :

ἄν φέρῳ | μὲν παρᾶ τῆς | θεοῦ || ἄν ἐκᾶ | λῆσσατὸ τῇν | ᾶ.

#### XV. Of Eupolidean Verse.

I. The Eupolidean verse, which is peculiar to the comic poets, consists of a Glyconic verse having a choriambus at the end, and another like member, in which is a cretic instead of a choriambus.

II. In the base are found a trochee, iambus, spondee, and sometimes a tribrach. Thus,



ѿ θĕ | ѿмѣ | νοī кǎтĕрѡ || прѡς ѱ | ма̄с ě | λευθĕρѡς.  
 ĕруθρο̅ν | ēξ ᾗκρ | ου̅ πα̅χϋ τοι̅ς || παι̅δι | οι̅ς ι̅ν | η̅ν γε̅λως.

## XVI. Of Cratinean Verse.

**I. The Cratinean verse differs from the Eupolidean in the first portion only, in which it has a choriambus and an iambic dipodia. Thus,**

πα̃ντα̃ φῶρητ | ᾱ πα̃ντ | ᾱ το̃λμ | ητὰ | τῷδῃ | τῷ χῶρῳ.

II. The cæsura, as in the line here given, is often neglected.

## XVII. *Of Polyschematistic Verse.*

I. This name is applied to verses whose composition is so irregular and variable that they cannot be classed with propriety under any particular head. In other words, polyschematistic verses are those which consist of entirely irregular feet. Thus,

Οἰδῖπ'οῦδ'α | βροτῶν οὐδ'ε | νᾶ μακάριζ | ὦ. (*Œd. T.* 1195.)

## XVIII. *Of Prosodiac Verse.*

This appellation is given to a verse in which choriambics are mixed with Ionics or pæons. Thus,

### 1. *Dimeter Acatalectic.*

*νηματᾶ θ' ἰ* || ἔτῳ πεδῶ. (*Orest.* 1431.)

## 2. *Dimeter Hypercatalectic.*

μολπαῖν δ' ἀπὸ | καὶ χοροποιῖ | ὦν. (Hec. 905.)

μαστόν ὑπὲρ | τελλόντ' ἔσθ' | ὦν. (*Orest.* 832.)

### 3. *Trimeter Catalectic.*

λαῖνέοις | Ἀμφιῖονος | ὀργᾶνοις. (*Phæn.* 114.)



4. *Trimeter Hypercatalectic.*

μεγάλα δέ | τῖς δυνάμεις | δὲ ἄλαστορ | ὦν. (*Orest.* 1562.)

XIX. *Of Asynartete Verses.*

I. This name is given to those verses which consist of two different measures united into one line.

II. The name denotes that the union is not a close one (*ἀσυνάρτητος*, i. e., “not jointed together”), and, in fact, the last syllable of the first member of the line may be either long or short, just as if it were the final syllable of a separate line. On this same principle, too, a hiatus is allowed between the two measures. Thus,

δεῖνᾱ | δεῖνᾱ || πέπῶν | θαμῆν. Troch. syz.+Iamb. syz.<sup>1</sup>  
αἰλῖνῶν | αἰλῖνῶν || ἀρχᾶν | θανάτου. Dact. dim.+Anap.  
mon.

ἐπιδέμν | ἰὼν ὥς || πέσοιμ' | ἔς εὖν | ἄν. Anap. mon.+  
Iamb. penth.

III. The metre of Archilochus is this, in which he uniformly observed the cæsure :

⏏ — — | — — — | — — ⏏ || — — | — — | — ⏏

Ἐράσμων | ἰδῆ Χᾶρ | ἰλᾶῖ || χρῆμα | τοῖ γέ | λοῖον.

IV. Another measure employed by the same poet, and imitated by Horace (*Od.* 1, 4), is as follows :

— — — — — || — — — — —

οὐκ ἔθ' ὅ | μῶς θαλλ | εἰς ἄπᾱ | λὼν χρῶᾱ || κάρφῃ | ταῖ  
γάρ | ἦδῆ.

V. Another asynartete verse of Archilochus, which Horace has imitated in epode 11, is as follows :

— — — | — — — | — || — — | — — | — — | — —

ἀλλᾱ μ' ὅ | λῦσιμῃ | λῆς || ὦ ταῖρ | ἔ δᾱμν | ἄ ταῖ | πῶθός.

1. A verse of this kind, in which a trochaic is followed by an iambic syzygy, or *vice versa*, is termed *periodicus*.

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**PART III.**

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**CHORAL SONGS.**

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**L 2**



# CHORAL SCANNING<sup>1</sup>

## OF THE

### PROMETHEUS VINCTUS.

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Vss. 114–119.

#### ANTISPASTIC SYSTEM.

1. Ἄ, ἄ, ἔα, ἔα.
  2. τῖς ἄχῳ | τῖς ὀδμᾶ | προῤεῖπτᾶ | μ' ἄφεγγῆς,
  3. θεῶσσὺτὸς ἦ | βροῤτεῖὸς ἦ | κῆκρᾶμῆνῇ ;
  4. ἱκῆτῶ τῆρμῶν | ὄν ἐπὶ πᾶγόν,
  5. πόνων ἔμων | θεῶρος, ἦ | τί δῆ θελῶν ;
  6. ὄρᾱτῆ δεσμ | ὦτῆν μῆ δῦσ | πότμον θεόν.
- 

1. Extra metrum.<sup>2</sup>
2. Bacchic tetrameter.
3. Antispastic trimeter.
4. Antispastic dimeter.
5. Antispastic trimeter.
6. Antispastic trimeter.

~~ANTISPASTIC SYSTEM.~~  
Vss. 120–127.

#### ANAPÆSTIC MEASURE.

1. τὸν Διὸς | ἐχθρόν, || τὸν παῖσ | ἱ θεοῖς ||
  2. δι' ἄπῆχθ | εἰᾶς || ἐλθόνθ' | ὀπῶσοι ||
  3. τῆν Διὸς | ἀνλῆν || εἰσοῖχν | εὐσῖν ||
- 

1. We have included under this general head not only anapæstics, but parts of the play, also, not uttered by the chorus, but where the measure employed is of a choral nature ; as in the piece first given.

2. Exclamations, not included in any measure.

4. δῖᾱ τῆν | λιᾱν || φῖλῶτῆ | τᾱ βρῶτῶν ||
5. φεῦ φεῦ | τῖ πῶτ' αῦ || κῖνᾱθῖσμ | ᾱ κλύῶ ||
6. πῆλᾱς οἱ | ῶνῶν || αἰθῆρ | δ' ἑλᾱφραῖς ||
7. πτερυγῶν | ρῖπαῖς || ὑπόσῦ | ρῖζει ||
8. πᾶν μοῖ | φῶβῆρῶν || τῶ προῶσερπ | ὦν. (Parœmiac)

Vss. 128-138 (Leipsic ed. 128-135).

STROPHE β'.

1. Μῆδεν φῶβῆ | θῆς· φίλιᾱ
2. γάρ ἦδ᾽ τᾱξ | ἰς πτερυγῶν
3. θοαῖς ᾤμιλλ | αῖς προῶσεβᾱ
4. τῶνδ᾽ παγῶν, | πατρῶας
5. μῶγῖς παρεῖπ | οὔσα φρένας·
6. κραῖπνοφῶρ | οἱ δ᾽ μ' ἔ | πεμψᾶν | αὔραι·
7. κτυποῦ γάρ ᾱ | χῶ χαλύβος
8. διῆξεν ἀντρ | ῶν μυχῶν, ἐκ δ'
9. ἐπληξέ μου |
10. τᾶν θεμέρῳπ | ἔν αἰδῶ· σῦ-
11. θῆν δ' ᾤπε | δῖλῶς ὄχ | ῶ πτερ | ὠτῶ.

1. Glyconic polyschematistic.
2. The same measure.
3. The same measure.
4. Choriambic dimeter catalectic.
5. Glyconic polyschematistic.
6. Logædic.
7. Glyconic polyschematistic.
8. The same measure.
9. Antispastic monometer.
10. Choriambic dimeter acatalectic.
11. Logædic.

Vss. 139–146 (Leipsic ed. 136–143).

ANAPÆSTIC MEASURE.

1. Αἰ αἰ | αἰ αἰ ||
2. τῆς πολλῷ | τέκνου || Τῆθύος | ἐκγόνᾳ ||
3. τοῦ περὶ | πασαῖν θ' || εἰλίσσ | ὁμένου ||
4. χθόν' ἀκοῖμ | ἦτῳ || ῥεῦματὶ | παιδῆς ||
5. πατρός ῶ | κεᾶνου || δέρχθητ' | εἰδέσθ' ||
6. οἷῳ | δέσμῳ || προσπορπ | ἀτὸς ||
7. τῆσδε φάρ | ἀγγὸς || σκῶπελοις | ἐν ἀκροῖς ||
8. φρουρᾶν | ἀζῆ || λὸν ὀχῆσ | ῶ. (Paeæmiac.)

Vss. 147–157 (Leipsic ed. 144–151).

ANTISTROPHE Β',

corresponding line for line with STROPHE Β'

1. Λεῦσσῶ Προμῇ | θεῦ φῶβῆρᾳ δ'
2. ἔμοισιν ὅσσ | οἷς ὀμίχλῃ
3. προσηῆε πληρ | ῆς δᾶκρῶν
4. σὸν δέμας εἰσ | ἰδοῦσῇ
5. πέτραῖς προσαῦ | αἰνῶμένον
6. ταῖσδ' ἄδᾳ | μᾶντῶδε | τοῖσι | λῦμαῖς
7. νεοὶ γάρ οἱ | ἀκῶνῶμοι
8. κρατοῦσ' Ὀλύμπ | οὔ νεῶχμοῖς
9. δὲ δῇ νόμοις |
10. Ζεὺς ἀθέτῳς | κρατῦνεῖ τᾶ
11. πρὶν δὲ πέλ. | ὠρίᾳ | νῦν ᾶ | ἰστοῖ.

Vss. 158–164 (Leipsic ed. 152–158).

ANAPÆSTIC MEASURE.

1. Εἰ γάρ | μ' ὑπὸ γῆν, || νερθεν τ' | αἰδοῦ ||
2. τοῦ νεκρὸ | δέγμονος || εἰς ἀπερ | ἀντὼν ||
3. Τάρταρον | ἠκέν, || δέσμοις | ἄλῦτοῖς ||
4. ἄγριῳς | πέλασθς, || ὧς μῇ | τέ θεός, ||

5. μῆτ' ἔ τις | ἄλλος || τοῖσδ' ἔπε | γῆθει ||  
 6. νῦν δ' αἶθ | ἔριον || κῖν' ὕγμ' | ὅ τ' ἄλ' ας ||  
 7. ἐχθροῖς | ἐπιχάρτ || ἃ πέπονθ | ἄ. (Paræmiac.)

Vss. 165–173 (Leipsic ed. 159–166).

STROPHE γ'.

1. Τίς ὦδ' ἔ τλῆσ | ἱκάρδιος  
 2. θεῶν ὅτ' ὦ | τ' ἄδ' ἐπιχάρῃ ;  
 3. τίς οὐ ξύν' αςχ | ἄλ' ἀ κακοῖς  
 4. τεοῖσι, διχ' ἄ | γ' ἔ Διός ; ὅ δ' ἐπ' | κοτῶς ἄει  
 5. θεμένος | ἀγν' ἀμπτ || ὅν ν' ὅ | ὅν,  
 6. δ' ἀμν' αταῖ | οὐραν' ἰ | ἄν  
 7. γένν' ἄν | οὐδ' ἔ | λῆξ-  
 8. εἰ πρὶν ἄν | ἧ κορ' ἔσ | ἧ κ' ἄρ, | ἧ π' ἄλ' ἄ | μ' ἄ τιν' ἰ  
 9. τ' ἄν δ' ὕσ' ἄ | λ' ὦτ' ὅν ἔλ | ἧ τίς | ἄρχ' ἄν.

1. Antispastic dimeter.  
 2. The same measure.  
 3. The same measure.  
 4. Antispastic trimeter.  
 5. Trochaic dimeter catalectic.  
 6. Dactylic dimeter hypercatalectic.  
 7. Trochaic monometer hypercatalectic.  
 8. Dactylic pentameter.  
 9. Logædic.

Vss. 174–184 (Leipsic ed. 167–177).

ANAPÆSTIC MEASURE.

1. Ἡ μῆν | ἔτ' ἔμου, || καὶ π' ἔρ | κ' ἄτ' ἔραῖς ||  
 2. ἐν γυῖ | ὅπ' ἔδαῖς || αἰκ' ἰζ | ὅμ' ἐνου ||  
 3. χρεῖ' ἄν | ἔξεῖ || μ' ἄκ' ἄρ' ὦν | πρ' ὕτ' ἄνῖς ||  
 4. δεῖξαι | τ' ὅ ν' ἔον || β' οὐλεῦμ' | ὕφ' ὅτοῦ ||  
 5. σκῆπτρον | τ' ἰμ' ἄς || τ' ἄπ' ὅσ' ὕλ | ἄταῖ ||

6. καὶ μ' οὐ | τί μέλι || γλῶσσοις | πειθοῦς ||  
 7. ἑπαοὶ | δαῖσιν || θέλξει | στέρεās τ' ||  
 8. οὐπότ' ἄπ | εἰλās || πτηξās | τὸδ' ἑγῶ ||  
 9. κατὰμην | ὑσῶ || πρὶν ἂν ἐξ | ἄγριῶν ||  
 10. δεσμῶν | χαλᾶσῃ || ποῖνās | τε τῖνεῖν ||  
 11. τησὸδ' αἶκ | ἰās || ἐθέλησ | ἦ. (Paræmiac.)
- 

Vss. 185–193 (Leipsic ed. 178–185).

ANTISTROPHE γ',

corresponding line for line with STROPHE γ'.

1. Σὺ μὲν θραῦς | τε καὶ πικραῖς  
 2. θυαῖσιν οὐδ | ἐν ἐπιχαλᾶς,  
 3. ἄγαν δ' ἔλεῦθ | ἑροστομεῖς  
 4. ἑμᾶς δὲ φρένᾶς | ἠρέθισε διᾶ | τὸρὸς φῶδός  
 5. δεδιᾶ δ' ἀμφὶ | σαῖς τυχαῖς,  
 6. πᾶ πότῃ | τῶνδὲ πόν | ὦν  
 7. χρη σέ | τέρμα | κελ-  
 8. σάντ' ἐσὶδ | εἶν ἀκίχ | ἦτᾶ γάρ | ἠθεᾶ, | καὶ κῆρ  
 9. ἀπᾶρᾶ | μῦθον ἔχ | εἰ κρὸν | οὐ παῖς.
- 

Vss. 194–200 (Leipsic ed. 186–193).

ANAPÆSTIC MEASURE.

1. Οἶδ', ὅτ' | τραχὺς || καὶ παρ' ἔ | αὐτῷ ||  
 2. τὸ δῖκαἰ | ὄν ἔχων || Ζεὺς· ἀλλ' | ἐμπᾶς ||  
 3. μᾶλᾶκῶ | γνῶμῶν ||  
 4. ἔσταἰ | πόθ', ὅτᾶν || ταῦτῃ | ραῖσθῃ· ||  
 5. τῇν δ' ἄτερ | ἀμνὸν || στορέσᾶς | ὄργῃν, ||  
 6. εἰς ᾐρθ | μὸν ἑμοῖ || καὶ φίλῳτ. | ἦτᾶ ||  
 7. σπεῦδῶν | σπεῦδόντ || ἰ πόθ' ἦξ | εἰ. (Paræmiac.)



Vss. 285–305 (Leipsic ed. 277–297).

ANAPÆSTIC MEASURE.

1. Οὐκ *ā* | κοῦσαις || ἐπέθῳ | ὑξᾱς ||
2. τοῦτῳ, Προμ | ἦθευ. ||
3. καὶ νῦν | ἐλαφρῳ || πόδι κραιπν | οὔτῳ ||
4. θακὼν | προλίπουσ', || αἰθερᾶ | θ' *ā*γνὼν. ||
5. πόρον οἱ | ὠνῶν, || ὀκριῶ | ἐσση ||
6. χθονὶ τῇδ | ἔ πελῶ || τοὺς σοὺς | δὲ πῶνοὺς ||
7. χρηζῶ | διᾱπάντ || ὅς ἀκούσ | αἱ. (Paræmiac.)
8. ἦκῳ | δόλιχῆς || τέρμα κέλ | εὐθοῦ ||
9. διᾱμεῖψ | ἄμενὸς || προς σέ, Προμ | ἦθευ, ||
10. τὼν πτέρυγ | ὠκῇ || τὼνδ' οἱ | ὠνὼν ||
11. γνῶμῇ | στομίῳ || ἄτερ εὐ | θύνῳν ||
12. ταῖς σαις | δὲ τυχαῖς, || ἰσθί, σὺν | ἀλγῶ ||
13. τὸ, τὲ γάρ. | μέ, δόκῳ, || ξυγγενές | οὐτῶς ||
14. ἐσᾱνάγκ | ἀζει, || χωρὶς | τὲ γένους ||
15. οὐκ ἐστ | ἰν ὅτῳ || μεῖζονᾶ | μοῖραν ||
16. νεῖμαῖμ', | ἦ σοῖ. ||
17. γνῶσεῖ | δὲ τᾱδ' ὦσ || ἐτύμ', οὐδ | ἔ ματῇν ||
18. χάριτῳ | γλῶσσειν || ἐνὶ μοῖ | φέρῃ γάρ ||
19. σῆμαῖν', | ὅ, τῇ χρῇ || σοῖ ξῦμ | πρᾱσσειν ||
20. οὐ γάρ | πῶτ' ἔρεις, || ὦς ὦ | κεᾱνοῦ ||
21. φίλος ἐστ | ἰ βεβαῖ || ὀτέρως | σοῖ. (Paræmiac.)

Vss. 405–413 (Leipsic ed. 397–405).

STROPHE δ'.

1. Στένω σέ τᾱς | οὐλομένᾱς
2. τυχαῖς, Προμῇ | θεῦ, δᾱκρῦσι-
3. στακτὼν δ' ἀπ' ὅσο | ὦν ῥᾱδίνῳν
4. ῥέος, παρεῖ | ἄν νοτίοις
5. ἐτέγξε πᾱγ | αῖς ἀμεγάρ-
6. τᾱ γάρ τᾱδὲ | Ζεὺς ἰδίοις
7. νόμοις κραιπν | ὦν, ὑπερῇ-

8. φᾶνδν θεοῖς | τοῖσι παρδς  
9. δεικνῦσῖν αἰχμᾶν. |
- 

1. Glyconic polyschematistic.
  2. The same measure.
  3. The same measure.
  4. The same measure.
  5. The same measure.
  6. The same measure.
  7. The same measure.
  8. The same measure.
  9. Dochmiac monometer.
- 

Vss. 414—422 (Leipsic ed. 406—414).

ANTISTROPHE δ',

corresponding line for line with STROPHE δ'.

1. Προπασα δ' ἦ | δῆ στονδεν
  2. λελακε χωρ | α, μεγαλο-
  3. σχημονα τ' αρχ | αιδπρεπη¹
  4. στενοῦσι ταν | σαν ξυνδμαι-
  5. μονων τε τιμ | αν, οπδοσι τ'
  6. εποικον αγν | ας Ασιας
  7. εδος νεμοντ | αι, μεγαλο-
  8. στονοισι σοις | πημασι συγ-
  9. καμνουσι θνητοι. |
- 

Vss. 423—427 (Leipsic ed. 415—419).

STROPHE ε.

1. Κολχιδ | ος τε || γας εν | οικοι ||
  2. παρθεν | οι μαχ || ας α | τρεστοι ||
  3. και Σκυθ | ης ομ || ιλος | οι γας ||
  4. εσχατον τοπ | ον αμφι Μαι-
  5. ωτιν εχουσ | ι λιμναν.
- 

1. Choriambic dimeter.

M

1. Trochaic dimeter acatalectic.
2. The same measure.
3. The same measure.
4. Antispastic dimeter.
5. Choriambic dimeter catalectic.

=====

Vss. 428—432 (Leipsic ed. 420—424).

ANTISTROPHE έ,  
corresponding line for line with STROPHE έ.

1. Ἀρᾶβι | ᾰς τ' ᾶρ || εἶον | ἄνθος, ||
2. ὕψι | κρημνὸν || θ' οἱ πόλ | ἱσμᾶ ||
3. Καῦκάσ | οὐ πέλ | ᾰς νῆμ | ὄνται, ||
4. δαῖδς στράτ | ὅς, ὀξῦπρῶρ
5. οἰσὶ βρέμῶν | ἐν αἰχμαῖς.

=====

Vss. 433—444 (Leipsic ed. 425—435).

ANTISPASTIC SYSTEM.

1. Μὸνὸν δῆ προσθ | ἐν ἄλλὸν ἐν | πῶνοῖσιν δᾶμ-
2. ἐντ' ᾰκάμ | ἀντὸδῆ | τοῖς
3. Τῖτᾰνᾶ λῦμαῖς | εἰσὶδὸμᾰν θεῶν,
4. Ἀτλᾰνθ', ὅς αἰ | ἐν ὑπερὸφὸν
5. σθενὸς κράταιὸν |
6. οὐράνι | ὄν τέ πόλ | ὄν
7. νῶτοῖσιν ὑπὸ | βᾰσταῶζει.
8. βῶᾰ δῆ πόντ | ἰὸς κλυδῶν | ξῦμ-
9. πῖπτῶν, στένει | βῦθος, κῆλαῖν | ὅς θ'
10. αἰδὸς ὑπὸ | βρέμεῖ μῦχὸς | γᾰς,
11. πᾰγαῖ θ' ᾰγνὸρρ | ὑτῶν πῶτᾰμῶν | στέν-
12. οὐσὶν | ἄλγος || οἰκτρὸν. |

- 
1. Antispastic trimeter.
  2. Dactylic dimeter hyperecatalectic.
  3. Dochmiac dimeter.
  4. Antispastic dimeter.

5. Dochmiac monometer.
6. Dactylic dimeter hypercatalectic.
7. Antispastic dimeter catalectic.
8. Antispastic dimeter hypercatalectic.
9. The same measure.
10. The same measure.
11. The same measure.
12. Trochaic dimeter brachycatalectic.

Vss. 535–546 (Leipsic ed. 527–535).

STROPHE 5'.

1. Μῆδ' αὖ' ὅ | πᾶντ' ἄ ν' ἔμ | ὦν
2. θεῖτ' ἔμ | ᾗ γνῶ- ||
3. μᾷ κρᾶτ' ὅς | ἀντίπ' ἄ | λὼν Ζεῦς,
4. μῆδ' ἔ | λῖννῦ- ||
5. σαῖμ' ἰ θ' ἔ | οὔς ὅσ' ἰ | αῖς θοῖν-
6. αῖς π' ὅτ' ἰ | νῖσσοῦμ' ἔ | νᾷ
7. βοῦφ' ὄν | οῖς, πᾶρ' ||
8. Ωκ' ἔαν | οἷδ' πᾶτρ | ὅς
9. ἀσβ' ἔστον π' ὄρον,
10. μῆδ' ἄλ' ἰτ | οἷμ' ἰ λ' ὄγ | οῖς
11. ἀλλ' ἄ | μοῖ τ' ὅδ' || ἔμμεν | οἷ, καὶ ||
12. μῆπ' ὅτ' | ἔκτ' ἄκ || εἰῆ.

1. Dactylic dimeter hypercatalectic.
2. Trochaic monometer.
3. Dactylic trimeter.
4. Trochaic monometer.
5. Dactylic trimeter.
6. Dactylic dimeter hypercatalectic.
7. Trochaic monometer.
8. Dactylic dimeter hypercatalectic.
9. Dochmiac monometer.
10. Dactylic dimeter hypercatalectic.

11. Trochaic dimeter.

12. Trochaic dimeter brachycatalectic.

Vss. 547–558 (Leipsic ed. 536–548.)

ANTISTROPHE 5',

corresponding line for line with STROPHE 5'.

1. Ηδὺ τῖ | θάρσαλῆ | αῖς
2. τὸν μακρ | ὄν τεῖν- ||
3. εἶν βῖον | ἐλπῖσῖ, | φᾶναῖς
4. θυμὸν | ἀλδαῖν- ||
5. οὐσαῖν ἔν | εὐφροδῶν | αῖς φρίσσ-
6. ὦ δῆ σῆ | δερκομέν | ἦ
7. μῦρῖ | οῖς μοχθ- ||
8. οῖς διᾶ | κναῖομέν | ὄν.
9. \* \* \* \* \*
10. Ζῆνα γάρ | οὐ τρομέ' | ὦν,
11. ἐν ἰδί | ᾧ γνῶμ || ἦ σῆβ | εἰ θνατ- ||
12. οὐς ἄγ | ᾧν, Προμ || ἦθεῦ. |

Vss. 559–567 (Leipsic ed. 546–553).

STROPHE 5'.

1. Φῆρ' ὁπῶς | ἀχάρῖς || χάρῖς ὦ | φίλδς εἰπ- ||
2. ἔ ποῦ | τῖς ἀλκ || ᾧ
3. τῖς ἔφα | μερῖῶν ||
4. ἀρῆξ | ἱς οὐδ' || ἐδερχθ | ἦς
5. ὀλίγῳ | δραῖνῖην ||
6. ἀκῖ | κῦν ἰσ || ὄνειρ | ὄν ᾧ || τὸ φῶτ | ὦν
7. ἀλαδὸν | \* \* \* || γένος ἔμ | πέποδισμ- ||<sup>2</sup>
8. ἐνδὸν οὐ | πότῃ τᾶν || Δῖδς ᾧρμ | ὄνῖαν ||
9. θνατῶν | παρῆξ || ἰᾶ | σῖ βοῦλ || αἰ.

1. A line is wanting here to answer to the corresponding one in the strophe.

2. A trisyllabic word is wanting in this line. Blomfield suggests μερόπων; Burney ἀλαῶς, changing at the same time the preceding ἀλαδὸν into ἀλαῶν.

1. Anapæstic dimeter.
2. Iambic monometer hypercatalectic.
3. Anapæstic monometer.
4. Iambic dimeter catalectic.
5. Anapæstic monometer.
6. Iambic trimeter catalectic.
7. Anapæstic dimeter.
8. The same measure.
9. Iambic dimeter hypercatalectic.

Vss. 568–576 (Leipsic ed. 554–561).

ANTISTROPHE' ζ',

corresponding line for line with STROPHE ζ'.

1. Εμᾶθὼν | τᾶδῃ, σᾶς || προῖδοῦς' | ὀλῶας ||
2. τῦχᾶς, | Προμῇ || θεῦ·
3. τὸ δῖᾶμφ | ἰδιὼν ||
4. δῃ μοῖ | μέλῳς || προσῆπτ | ᾶ
5. τὸδ', ἔκειν | ὃ θ' ὃ, τ' ᾶμ- ||
6. φῖ λουτρ | ᾶ καῖ || λῃχῳς | σὼν ῡ || μέναῖ | οῦν
7. ἰὸτᾶ | τῖ γᾶμῶν, || ὅτῃ τᾶν | ὀμῳπᾶ- ||
8. τριὼν ἔδν | οῖς ᾶ || γᾶγῃς Ἡ | σῖὼνᾶν ||
9. πῖθῶν | δᾶμᾶρτ || ᾶ κοῖν | ὀλέκτρ || ὄν.

Vss. 577–581 (Leipsic ed. 562–566)

ANAPÆSTIC MEASURE.

1. Τῖς γῇ, | τῖ γῃνῳς, || τῖνᾶ φῶ | λεῦσσειν ||
2. τὼνδῃ χᾶλ | ἰνοῖς || ἐν πέτρῖν | οῖσῖν ||
3. χεῖμᾶς | ὀμένῳν ; || τῖνῳς ᾶ | πλᾶκῖᾶς ||
4. ποῖν αῖς | ὀλέκει ; || σῇμῇν | ὄν, ὀπῇ ||
5. γῇς ῇ | μῳγῃᾶ || πέπλᾶνῇ | μαῖ. (Paræmiac.)

Vss. 582-607 (Leipsic ed. 567-588).

ANTISPASTIC SYSTEM.

1. Ἄ δ, ἔα ἔα.
2. χριεῖ τις αὐ μέ | τάλαιναν οἰστρός,
3. εἰδῶλὸν Ἄργ | οὐ γηγένους, | ἄλευ' ὦ δα, | φόβοῦμαί
4. τὸν μυρίῳπ | ὃν εἰσορῶς | ἄ βουτάν.
5. ὃ δὲ πορευέται | δόλιον ὄμμ' ἔχων,
6. ὃν οὐδὲ κατ | θάνοντα γαί | ἄ κεῦθει.
7. ἀλλὰ μέ τάν | τάλαιναν
8. ἐξ ἐνερῶν πέρων | κύνῃγέτεϊ,
9. πλάνᾳ τὲ νῆστ | ἵν ἄνᾳ τάν παρᾶ | λίαν ψάμμον,
10. ὑπὸ δὲ κῆρὸπλαστ· | ὅς ὅτ' οἶ δὸνᾶξ
11. ἀχέτας |
12. ὑπνῶδ' ὅτ' ἄν νόμον. |
13. ἰῶ ἰῶ, | ποῖ ποῖ, πῶ πῶ,
14. πῶ πῶ πῆ μ' ἄγ | οὐσὶν τῆλ' | πλάγκτοῖ πλάνοι.
15. τί ποτ' ἔ μ', ὦ | Κρόνι' ἑ παῖ,
16. τί ποτ' ἔ ταῖσδ' ἔν | ἐξεῦξας εὐρών
17. ἁμάρτουσάν | ἔν πῆμοναῖσιν
18. ἔ ἔ.
19. οἰστρηλάτῳ δὲ | δεῖματὶ δειλαῖαν
20. παρὰ κῶπὸν ὠδ' ; | τεῖρεῖς πῦρ φλέξον,
21. ἡ χθονὶ κάλνψον, | ἡ πόντιοῖσιν
22. δακροῖ δὲ βῶρ | ἄν, μῆδ' μοῖ
23. φθονῆσῃς εὐγ | μάτων ἄνᾶξ.
24. ἄδῃν μέ πόλῳ | πλάγκτοῖ πλάναι
25. γέγυμνακά | σῖν, οὐδ' ἔχῳ
26. μάθειν ὅπῃ πῆ | μὸνᾶς ἄλῳξῳ.

---

1. Extra metrum.

2. Dochmiac dimeter.

3. Antispastic tetrameter catalectic.

4. Antispastic trimeter catalectic.

5. Dochmiac dimeter.
6. Antispastic trimeter catalectic.
7. Choriambic dimeter catalectic.
8. Dochmiac and antispastic.
9. Antispastic trimeter.
10. Dochmiac dimeter.
11. Cretic monometer.
12. Antispastic monometer.
13. Antispastic dimeter.
14. Antispastic trimeter.
15. Cretic dimeter.
16. Antispastic and dochmiac
17. The same measure.
18. Extra metrum.
19. Dochmiac dimeter.
20. The same measure.
21. The same measure.
22. Antispastic dimeter.
23. The same measure.
24. The same measure.
25. The same measure.
26. Dochmiac dimeter.

**Vss. 613–629 (Leipsic ed. 594–609).**

**ANTISPASTIC SYSTEM.**

1. Πόθεν ἔμου σὺ πᾶ | τρὸς ὄνομ̃ ἀπύεις
2. εἰπέ μοι |
3. τᾶ μὲγερᾶ, τίς ὦν, | τίς ἄρᾶ μ', ὦ τᾶλᾶς,
4. τὰν τᾶλαι | πῶρὸν ὦδ'
5. ἔτῦμᾶ προσθῶρεῖς |
6. θεῶσσὺτῶν | δὲ νῶσὸν ὠνόμασᾶς
7. ᾶ μᾶραιν | εἰ μὲ χρί | οὔσα κέν-
8. τροῖς φοῖτᾶλλοῖσιν. |
9. ἔ ἔ.



10. σκῖρτῆματῶν δὲ | νῆστῖσιν αἰκῖαις
11. λαβρῶσσυτὸς ἦλ | θὼν ἑπῖκῶτοῖ | σῖν μῆδεσῖν | δᾶμεῖσα
12. δῦσδαῖμονῶν | δὲ τῖνῆς, οἰ, ἔ ἔ, οἰ'
13. ἔγῳ μῶγοῦ | σῖν ἀλλᾶ μοῖ
14. τῶρως τεκμηρὼν, | ὃ τῖ μ' ἑπαμμένει
15. παθεῖν τῖ μῆ χρῆ | τῖ φάρμακὼν
16. νοσοῦ, δεῖξόν, εἰ | πῆρ οἴσθα θροεῖ,
17. φραζε τᾶ | δῦσπλανῶ | παρθένῳ.

- 
1. Dochmiac dimeter.
  2. Cretic monometer.
  3. Dochmiac dimeter.
  4. Cretic dimeter.
  5. Dochmiac monometer.
  6. Antispastic and dochmiac.
  7. Cretic trimeter.
  8. Dochmiac monometer.
  9. Extra metrum.
  10. Dochmiac dimeter.
  11. Antispastic tetrameter catalectic.
  12. Antispastic and dochmiac.
  13. Antispastic dimeter.
  14. Dochmiac dimeter.
  15. Dochmiac and antispastic.
  16. The same measure.
  17. Cretic trimeter.
- 

Vss. 706-718 (Leipsic ed. 688-694).

#### ANTISPASTIC SYSTEM.

1. Ἐα ἔα.
2. ἄπῆχῃ φεῦ |
3. οὐπῶτ' οὐπῶτ' | ἦν-
4. χοῦν ξένους μῶλ | εἰ-
5. σθαῖ λόγους |

6. ἔς ἄκῶ | ἄν ἔμ | ἄν
7. οὐδ' ὠδέ δῶς | θεᾶτά, καὶ | δύσοϊστᾶ
8. πῆμᾶτά, λῦμᾶτά |
9. δεῖμᾶτ' ἄμφ- |
10. ἦκεῖ κέντρῳ ψῦ | χεῖν ψυχᾶν ἔμᾶν
11. ἰῶ ἰῶ, |
12. μοῖρᾶ, | μοῖρᾶ, πῆφρῖκ' | εἰς-
13. ἰδοῦσᾶ πρᾶξ | ἴν Ἰοῦς.

- 
1. Extra metrum.
  2. Cretic measure.
  3. Trochaic monometer hypercatalectic.
  4. The same measure.
  5. Cretic monometer.
  6. Trochaic monometer hypercatalectic.
  7. Antispastic trimeter catalectic.
  8. Antispastic monometer.
  9. Cretic monometer.
  10. Dochmiac dimeter.
  11. Antispastic monometer.
  12. Pherecratic, commencing with trochee.
  13. Antispastic dimeter catalectic.
- 

Vss. 898–908 (Leipsic ed. 876–885).

#### ANAPÆSTIC MEASURE.

1. Ἐλέλεῦ, | ἔλελεῦ, ||
2. ὑπὸ μ' αὐ | σφᾶκῆλῶς || καὶ φρένῳ | πληγεῖς ||
3. μᾶνῖαι | θαλποῦς', || οἴτροῦ | δ' ἄρδῖς ||
4. χρεῖ | μ' ἄπῦρῶς. ||
5. κραδίᾳ | δὲ φόβῳ || φρένᾳ λακτ | ἰζεῖ. ||
6. τροχόδιν | εἵται || δ' ὀμμαθ' ἔ | λίγδην, ||
7. ἔξῳ | δὲ δρομοῦ || φέρῳμαῖ, | λῦσσης ||
8. πνεῦματὶ | μαργῶ, || γλῶσσης | ἀκρατῆς ||

9. θῶλεροι | δὲ λόγοι || παῖοῦς | εἰκῇ ||  
 10. στῦγνῆς | πρὸς κῦ || μᾶσιν ᾠτ | ῆς. (Parœmiac.)

Vss. 909–918 (Leipsic ed. 886–892).

STROPHE ῆ.

1. Ἡ σοφός, | ῆ σοφός | ῆν, ὅς  
 2. πρῶτός | ἐν γνῶμ- ||  
 3. ᾗ τὸδ' ἔ | βᾶσταῖσέ | καὶ γλῶσσ-  
 4. ᾗ διῖ | μῦθὸλογ | ῆσεν,  
 5. ὡς τὸ | κῆδεῦσ- ||  
 6. αἰ καθ' ἔ | αὐτὸν ᾠρ | ἰστεῦ-  
 7. εἰ μακρ | ᾠ· καὶ || μῆτέ | τῶν πλοῦτ- ||  
 8. τῷ διᾶ | θρυπτομέν, | ὦν,  
 9. μῆτέ | τῶν γέν- ||  
 10. νᾶ μέγα | λῦνόμεν | ὦν  
 11. ὄντα | χερνῇ || τὰν ἔ | ρᾶστεῦ || σαῖ.

1. Dactylic trimeter.  
 2. Trochaic monometer.  
 3. Dactylic trimeter.  
 4. The same measure.  
 5. Trochaic monometer.  
 6. Dactylic trimeter.  
 7. Trochaic dimeter.  
 8. Dactylic dimeter hypercatalectic.  
 9. Trochaic monometer.  
 10. Dactylic dimeter hypercatalectic.  
 11. Trochaic dimeter hypercatalectic.

Vss. 919–929 (Leipsic ed. 893–899).

ANTISTROPHE ή,

corresponding line for line with STROPHE ή.

1. Μῆποτῆ | μῆποτῆ | μ' ὦ μοι-
2. ραῖ \* | \* \* ||<sup>1</sup>
3. \* λῆχῆ | ὦν Δῖος | εὐνᾶ-<sup>2</sup>
4. τεῖρᾶν ἰδ | οἰσθῆ πῆλ | οὐσᾶν
5. μῆδῆ | πλαῖθει- ||
6. ἦν γᾶμῆ | τᾶ τῖνι | τῶν ἑξ
7. οὐρᾶν | οὐ· τᾶρβ || ὦ γᾶρ | ᾠστῆρ- ||
8. γᾶνδρᾶ | πᾶρθενι | ᾠν
9. εἰσὺρ | ὦς' ἴσ- ||
10. οὐς μῆγᾶ | δᾶπτῶμῆ | νᾶν.
11. δῦσπλᾶ | νοῖς Ἥρ || ᾠς ἄλ | ᾠτει || ᾠς.

Vss. 930–938 (Leipsic ed. 900–905).

EPODE.

1. Ἐμοῖ δ' ὅτι μὲν | ὁμᾶλός ὁ γᾶυός
2. ᾠφῶβός, οὐ |
3. δῆδιᾶ· | μῆδῆ || κρεῖσσόν- |
4. ὦν θῆ | ὦν ἑρ || ὦς
5. ᾠφῦκτόν ὁμμ | ᾠ προῶσδῆρκοῖτό μ'.
6. ᾠπολῆμός ὁδῆ | γ' ὁ πᾶλῆμός, ᾠπορᾶ
7. πορῖμός οὐδ' ἑχῶ | τις ᾠν γῆνοῖμᾶν
8. τᾶν Δῖος γᾶρ | οὐχ' ὁρῶ
9. μῆτιν ὁπᾶ | φῦγοῖμ' ᾠν.

1. Antispastic dimeter.
2. Cretic monometer.
3. Trochaic dimeter brachycatalectic.

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1. Four syllables wanting: — — — | —  
 2. A syllable wanting.

4. Trochaic monometer hypercatalectic.
5. Antispastic and dochmiac.
6. The same measures.
7. Dochmiac dimeter.
8. Trochaic dimeter catalectic.
9. Choriambic dimeter catalectic.



Vss. 1075–1128 (Leipsic ed. 1039–1092).

#### ANAPÆSTIC MEASURE.

1. Εἰδὸτ'ι | τοῖ μοῖ || τὰσδ' ἀγγ | ἑλλῖας ||
2. ὁδ' ἔθῳ | ὑξέν, || πασχεῖν | δὲ κακῶς ||
3. ἐχθρὸν ὑπ' | ἐχθρῶν, || οὐδέν ᾶ | εἰκῆς. ||
4. πρὸς ταῦτ', | ἔπ' ἔμοι || ῥῖπτῆσθ | ὦ μὲν ||
5. πῦρὸς ἀμφ | ἡκῆς || βῶστρυχὸς, | αἰθῆρ δ' ||
6. ἑρέθιζ | ἔσθῳ || βρὸντῆ, | σφᾶκῆλῳ τ' ||
7. ἄγριῶν | ἀνέμων || χθονᾶ δ' ἐκ | πύθμενῶν ||
8. αὐταῖς | ῥίζαις || πνεῦμᾶ κραδ | αἰνοῖ, ||
9. κῦμᾶ δὲ | πόντου || τραχεῖ | ροθίῳ ||
10. ξυγχῶσ | εἰέν || τῶν τ' οὐ | ράνιῶν ||
11. ἀστρῶν | διόδους, || ἔς τῆ κῆλ | αἰνὸν ||
12. Τάρταρόν | ἀρδῆν || ρῖψεῖ | ἔ δέμας ||
13. τοῦμόν, ᾶ | νᾶγκῆς || στῆρραις | δῖναῖς ||
14. πᾶντῶς | ἔμῃ γ' οὐ || θᾶνᾶτῶσ | εἰ. (Paræmiac.)
15. Τοῖᾶδὲ | μέντοῖ || τῶν φρένῳ | πληκτῶν ||
16. βούλευμ | ἄτ' ἔπῃ || τ' ἔστιν ἄκ | οὔσαι. ||
17. τί γάρ ἐλλ | εἰπεῖ || μῇ πᾶρᾶ | παιεῖν ; ||
18. εἰ μῇδ' | ἄτῦχῶν || τί χᾶλᾶ | μᾶνιῶν ; ||
19. ἀλλ' οὖν | ὑμεῖς || γ' αἰ πῆμ | ὁσῦναῖς ||
20. ξυγκᾶμν | οὔσαι || ταῖς τοῦδ | ἔ, τῶπῶν ||
21. μετᾶ ποῖ | χῶρεῖτ' || ἐκ τῶνδ | ἔ θῶως ||
22. μῇ φρένᾶς | ὑμῶν || ἡλίθι | ὦσῃ ||
23. βρὸντῆς | μῦκῆμ' || ἄτέρᾶμν | ὄν. (Paræmiac.)
24. Ἄλλῳ τί | φῶνει || καὶ πᾶρᾶ | μῦθου μ' ||
25. ὃ τί καὶ | πείσεις || οὐ γάρ | δῆ ποῦ ||

26. τοῦτ' ὃ γέ | τλήτων || παρῆσ' | ρᾶς ἔπος ||  
 27. πῶς μέ κελ | εὐεῖς || κακότητ' | ἄσκειν ||  
 28. μετὰ τοῦδ' | ὃ τί χρῆ || πασχεῖν | ἔθελω ||  
 29. τοῦς γάρ | προδότης || μισεῖν | ἐμάθον ||  
 30. κοῦκ ἔστ | ἱ νόσος, ||  
 31. τῆσδ' ἦν | τίν' ἄπεπτ || ὑσᾶ μάλλ | ὄν. (Paræmiac.)  
 32. Ἄλλ' οὖν | μεμνήσθ', || ἀγῶ | προλέγω ||  
 33. μῆδ' ἔπος | ἀτῆς || θῆρᾶ | θείσαι ||  
 34. μεμνήσθ' | ἔ τυχῆν, || μῆδ' ἔπος | εἰπήθ' ||  
 35. ὡς Ζεὺς | ὑμᾶς || εἰς ἄπρ' | ὀπτόν ||  
 36. πῆμ' εἰς | ἐβᾶλέν || μῆ δῆτ', | αὐταῖ δ' ||  
 37. ὑμᾶς | αὐτάς || εἰδυῖ | αἱ γάρ, ||  
 38. κοῦκ ἔξ | αἰφνης, || οὐδ' ἔλαθρ | αἰῶς, ||  
 39. εἰς ἄπρ' | ἀντόν || δίκτυόν | ἀτῆς ||  
 40. ἐμπλῆχθ' | ἥσεσθ' || ὑπ' ἀνοῖ | ἄς. (Paræmiac.)  
 41. Καὶ μὴν | ἐργῶ || κοῦκ ἐπὶ | μῦθῶ ||  
 42. χθὼν σέσᾶλ | εὐταῖ ||  
 43. βρυχίᾳ | δ' ἦχῶ || παρᾶμυ | καται ||  
 44. βρόντης, | ἑλίκες || δ' ἐκλαμπ | οὔσι ||  
 45. στερόπης, | ζᾶπυροῖ, || στρόμβοι | δ' ἐκόνιν ||  
 46. εἰλίσσ | οὔσι || σκίρτᾳ | δ' ἀνέμων |  
 47. πνεῦμάτᾳ | πάντων, || εἰς ἅλλ | ἦλᾳ ||  
 48. στασίιν ἄν | τίπνουν || ἀποδείκ | νῦμένᾳ ||  
 49. ξύντῆτᾳ | ρᾶκται || δ' αἰθῆρ | πόντῳ. ||  
 50. τοῖᾳδ' | ἐπ' ἔμοι || ρίπῃ | Διόθεν ||  
 51. τευχούσ | ἃ φόβον || στεῖχει | φανέρως ||  
 52. ὦ μῆ | τρὸς ἑμῆς || σέβας, ὦ | πάντων ||  
 53. αἰθῆρ | κοῖνόν || φᾶδς εἰλ | ἰσῶν, ||  
 54. ἑσθῶρας | μ' ὡς ἐκ || δίκᾳ πάσχ | ὦ. (Paræmiac.)

# CHORAL SCANNING

## OF THE

### AJAX FLAGELLIFER.

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Vss. 134–171.

#### ANAPÆSTIC MEASURE.

1. Τεῤῥαμῶν | ἰῤῥε παῖ, || τῆς ἀμφ | ἰρῦτου ||
2. Σαῤῥαμῖν | ὅς ἔχων || βαῤῥρον ἀγχ | ἰῤῥαλου, ||
3. σῤῥε μὲν εὔ | πρᾶσσοντ' || ἐπιχαῖρ | ὦ. (Paræmiac.)
4. Σε δ' ὄταν | πληγῇ || Δῖος ἦ | ζᾶμῆνης ||
5. λόγος ἐκ | Δᾶναῶν || κακῶθροῦς | ἐπιβῇ, ||
6. μεγαῖν ὀκν | ὄν ἔχω, || καὶ πεφῶδ | ἡμαῖ, ||
7. πτήνης | ὦς ὀμμι || ἄ πελεῖ | ἄς. (Paræmiac.)
8. Ὡς καὶ | τῆς νῦν || φθιμῆνης | νῦκτὸς ||
9. μεγαλοῖ | θορῦβοῖ || κατ῔χοῦς' | ἡμᾶς ||
10. ἐπὶ δῦσ | κλειᾶ, || σῤῥε τὸν ἱππ | ὀμᾶνῇ ||
11. λειμῶν' | ἐπιβᾶντ', || ὀλ῔σαι | Δᾶναῶν ||
12. βῶτᾶ καὶ | λειᾶν, ||
13. ἡπῆρ | δῶριλῆπ || τὸς ἔτ' ἦν | λοῖπῇ, ||
14. κτεινόντ' | αἰθῶν || ἰ σῖδῆρ | ὦ. (Paræmiac.)
15. Τοῖοῦσδ | ἔ λογοῦς || ψῖθῦροῦς | πλᾶσσῶν ||
16. εἰς ὦτ | ἄ φ῔ρει || πασῖν Ὡδ | ὕσσεῦς ||
17. καὶ σφῶδρᾶ | πεῖθει· || περὶ γᾶρ | σοῦ νῦν ||
18. εὐπεῖστ | ἄ λέγει, || καὶ πᾶς | ὁ κλυῶν ||
19. τοῦ λ῔ξ | ἀντὸς || χαῖρει | μαλλῶν ||
20. τοῖς σοῖς | ἄχ῔σιν || καθῦβριζ | ὦν. (Paræmiac.)
21. Τῶν γᾶρ | μεγαῤῥων || ψῦχῶν | ἰεῖς ||
22. οὐκ ἄν ἄμ | ἀρτοῖ· || κατᾶ δ' ἄν | τίς ἔμου ||

23. τοῖαυτ | ἄ λέγων, || οὐκ ἄν | πειθοῖ· ||  
 24. πρὸς γάρ | τὸν ἔχονθ' || ὁ φθόνος | ἔρπει· ||  
 25. καῖτοῖ | σμικροῖ || μέγαλῶν | χῶρις ||  
 26. σφᾶλῆρόν | πύργου || ρῦμα πέλ | ὄνται· ||  
 27. μετὰ γάρ | μέγαλῶν | βαῖος ἄ | ριστ' ἄν, ||  
 28. καὶ μεγάς | ὀρθοῖθ' || ὑπὸ μικρ | ὀτέρων· ||  
 29. ἀλλ' οὐ | δύνάτον || τοὺς ἄνθ | ῥταῦς ||  
 30. τοῦτῶν | γυνῆας || προδιδάσκ | εἶν. (Paræmiac.)  
 31. Ὑπὸ τοῖ | οὐτῶν || ἀνδρῶν | θορύβει ||  
 32. χ' ἡμεῖς | οὐδέν || σθένόμεν || πρὸς ταῦτ' ||  
 33. ἀπαλῆξ | ἀσθαῖ | σου χῶρ | ἰς ἀνάξ. ||  
 34. ἀλλ' ὅτε | γάρ δῃ || τὸ σὸν ὄμμ' | ἀπέδραν, ||  
 35. πατάγουσ | ἵν, ἄτε || πτηνῶν | ἄγέλαι· ||  
 36. μέγαν αἰ | γυπῖον δ' || ὑπόδεισ | ἀντῆς ||  
 37. τᾶχ' ἄν ἐξ | αἰφνῆς, || εἰ σὺ φᾶν | εἷης ||  
 38. σίγη | πτηξεῖ || ἄν ἄφῶν | οἱ. (Paræmiac.)

Vss. 172–181 (Leipsic ed. 172–182).

STROPHE α.

1. Ἡ ρᾶ σῆ | Ταῦροπό | λᾶ Δῖος | Ἀρτέμῖς,  
 2. ὦ μέγαλ | ἄ φᾶτις | ὦ  
 3. μᾶτερ αἰσχῦν | ἄς ἔμας  
 4. ὦρ | μᾶσῆ πᾶνδᾶ | μοῦς ἐπῖ | βοῦς ἄγῆ | λαῖας  
 5. ἦ | ποῦ τῖνός νῖ | κᾶς ἄκᾶρπῶ | τὸν χᾶρῖν  
 6. ἦ ρᾶ κλύ | τῶν ἐνᾶ | ρῶν  
 7. ψενσθ | εἰσα ὀωροῖς | εἰτ' ἔλα | φῆβόλι | αἷς  
 8. ἦ | χᾶλκῶθῶρᾶξ | εἰ τῖν ἐν | ὑᾶλι | ὅς  
 9. μομφ | ἄν ἔχῶν ξῦν | οὐ δῶρος | ἐννύχι | οἷς  
 10. μαχᾶναις ἔ | τισᾶτό | λῶδᾶν.

1. Dactylic tetrameter.

2. Dactylic trimeter catalectic.

3. Epitritic and cretic monometers



4. Iambelegus hypercatalectic.<sup>1</sup>
5. Epitritic dimeter with anacrusis, and cretic.
6. Dactylic trimeter catalectic.
7. Iambelegus.
8. The same measure.
9. The same measure.
10. Epitritic monometer and Adonic.<sup>2</sup>

Vss. 182–191 (Leipsic ed. 183–193).

ANTISTROPHE á.

1. Οὐ πῶτῃ | γάρ φρένῳ | θέν γ' ἔπ' ᾗ | ριστέρᾳ,
2. παῖ Τέλλᾳ | μῶνός ἔβ | ᾗς
3. τῶσσόν, ἐν ποῖμν | αῖς πίτνῳν.
4. ἧ | κοῖ γάρ ἄν θεί | ᾗ νόσος | ἄλλ' ἄπερ | ὑκοῖ
5. καὶ | Ζεὺς κακᾶν καὶ | Φοῖβός Ἀργεῖ | ὧν φᾶτῖν
6. εἰ δ' ὑπὸ | βᾶλλομέ | νοῖ
7. κλέπτ | οὔσι μῦθους | οἱ μέγα | λοῖ βασιλ | ἧς
8. ἧ | τᾷς ἄσῳτοῦ | Σισυφῖ | δᾶν γένε | ᾗς,
9. μῆ, | μῆ μ', ἄνᾱξ, ἔθ', | ῶδ' ἔφᾶλ | οἷς κλῖοῖ | αῖς
10. ὀμμ' ἔχῳν, κακ | ἄν φᾶτῖν ἀρῆ.

Vss. 192–198 (Leipsic ed. 194–200).

EPODE.

1. Ἀλλ' ἄνᾳ | ἐξ ἑδράν | ὧν | ὅπου | μακραι || ὧνῖ
2. στῆριζ | εἰ πῶτῃ | τᾷδ' | ἄγῳν | ἰῶ || σχολῆ
3. ἀτᾶν | οὐράνιᾶν | φλέγῳν.
4. ἐχθρ | ὧν δ' ὑβρις ὦδ' | α | τᾶρβῆτᾶ
5. ὀρμαται ἔν | εὐᾶνέμ | οἷς βάσσο | αῖς

1. The iambelegus is ranked under concrete numbers, and consists of a second epitritic monometer with an anacrusis, and a dactylic dimeter hypercatalectic. *Herm. Elem. Doctr. Metr.* p. 425, seq., *Glasg. ed.*

2. The last syllable of the epitrite is doubtful, or, in other words, admits a short for a long, but only when it is followed either by other numbers, as dactylic or cretic, or by another member formed of epitrites. Compare the ninth verse of the antistrophe that follows.

6. πάντων καγχάζοντ | ὦν γλώσσαῖς  
 7. βάρυαλγῆτ' ἔμοι | δ' ἄχος ἑστακέν.

1. Dactylic dimeter hyperc. and Iambic dim. brach.
2. The same measures.
3. Glyconic.
4. Glyconic catalectic, with molossus following.<sup>1</sup>
5. Epitritic monometer and dactylic dim. hyperc.
6. Dochmiac dimeter catalectic.<sup>2</sup>
7. Dóchmiac and antispast.

Vss. 199–218 (Leipsic ed. 201–220).

#### ANAPÆSTIC MEASURE.

1. Νᾱὸς ἄρ | ὦγοι || τῆς Αἰ | ἀντὸς, ||
2. γενεᾶς | χθονίῳ || ἀπ' Ἑρεχθ | εἰδᾶν, ||
3. ἔχομεν | στοναχᾶς || οἱ κῆδ | ὀμένοι ||
4. τοῦ Τελαῖ | μῶνός || τῆλοθεν | οἰκοῦ. ||
5. νῦν γάρ ὃ | δεῖνός, || μέγας, ὦ | μόκρατῆς ||
6. Αἰᾶς | θόλερῳ ||
7. κεῖται | χειμῶν || ἱ νόσῃ || σᾶς. (Paræmiac.)
8. Τί δ' ἐνήλλ | ἀκται || τῆς ᾱ | μερίᾶς ||
9. νῦξ ἦδ | ἔ βαρὸς; ||
10. παῖ τοῦ | Φρυγίου || σὺ Τελεῦ | τάντὸς, ||
11. λέγ', ἐπεῖ | σὲ λέχος || δοῦριᾶλ | ὠτὸν ||
12. στέρξας | ἀνέχει || θοῦριός | Αἰᾶς. ||
13. ὥστ' οὐκ | ἄν αἰδρ || ἱς ὑπεῖπ | οἷς. (Paræmiac.)
14. Πῶς δῆτ | ἄ λέγω || λογον ἄρρ | ῆτὸν; ||
15. θᾶνατῳ | γάρ ἴσον || πάθος ἐκ | πεῦσει. ||
16. μᾶνιᾶ | γάρ ἄλους || ἡμὲν ὃ | κλεινός ||
17. νῦκτέρως | Αἰᾶς || ἀπὲλῳ | βῆθῃ. ||
18. τοῖαυτ' | ἄν ἰδοῖς || σκῆνῆς | ἐνδὸν ||

1. "Catalectico (Glyconeo) interdum molossus adjicitur." (Herm. Elem. Doctr. Metr. p. 361, ed. Glasg.)

2. Compare Æsch. Pers. 978, ἡ καὶ τὸν Περσῶν; and 678, πᾶσά γὰρ σᾶ (Burn. Tent. p. xxiii., n. xiii.; p. xv., n. xiii.)

19. χεῖροδᾶ | ἱκτᾶ || σφᾶγι' αἶμ | ὀδᾶρῃ. ||

20. κείνοϊ | χρηστῆρ || ἰᾶ τ' ἄνδρ | ὅς. (Paræmiac.)

Vss. 219–227 (Leipsic ed. 221–232).

STROPHE β'.

1. Οἰᾶν | ἔδῃ || λῶσᾶς | ἀνδρός ||

2. αἰθόπος | ἀγγέλι | ἄν

3. ἄτλα | τόν, οὐδ || ἔ φεῦκτ | ἄν,

4. τῶν μέγαλ | ὦν Δᾶνᾶ | ὦν ὑπό | κληζόμεν | ἄν,

5. τᾶν ὃ μέγας | μῦθος ἄεξ | εἰ.

6. οἰμοῖ, | φόβοῦμ || αἰ τῷ προσέρπ | ὄν· περὶφάντ | ὅς  
ἀνῆρ

7. θᾶνεῖτ | αἰ, πᾶρᾶπληκτ. | ὦ χερὶ οὐγ | κατᾶκτᾶς

8. κέλαιν | οἷς ξίφεσ | ἰν βῶτᾶ, | καὶ¹

9. βῶτῆρ | ἄς ἱππ || ὄνῳ | μοῦς.

1. Iambic and trochaic monometers.

2. Dactylic dimeter hypercatalectic.

3. Iambic dimeter catalectic.

4. Dactylic pentameter catalectic.

5. Choriambic dimeter hypercatalectic.

6. Iambic monometer and choriambic trimeter cat.<sup>2</sup>

7. Choriambic trimeter cat., preceded by an iambus.

8. Dactylic dimeter hyperc., preceded by an iambus.

9. Iambic dimeter catalectic.

Vss. 228–239 (Leipsic ed. 233–244).

ANAPÆSTIC MEASURE.

1. Ω μοῖ· | κεῖθεν, || κεῖθεν ᾄρ | ἡμῖν ||

2. δεσμῶτ | ἰν ἄγῶν || ἡλύθε | ποιμνᾶν

1. This and the succeeding line may be united into one logæedic, consisting of a base, two dactyls, and four trochees.

2. Compare the remarks of Hermann on the choriambic catalexis, *Elem. Doctr. Metr.* p. 267, ed. Glasg.

3. ὦν τῆν | μὲν ἔσῳ || σφᾶζ' ἐπὶ | γαιᾶς, ||
4. τᾶ δὲ πλεῦρ | ὁκοπῶν || δίχ' ἀνέρρ | ἦγνῦ ||
5. δύο δ' ἀργ | ἱποδάς || κριούς | ἀνέλων ||
6. τοῦ μὲν | κεφαλήν || καὶ γλῶσσ | ἄν ἄκραν ||
7. ρίπτει | θερίσας || τὸν δ' ὀρθ | ὄν ἄνῳ ||
8. κιδόνι | δῆσας ||
9. μέγαν ἱππ | ὀδέτην || ρῦτῆρ | ἄ λαβῶν ||
10. παῖει | λιγύρᾳ || μᾶστιγ | ἱ δίπλῃ ||
11. κακὰ δένν | ἄζων || ρῆμαθ' ἄ | δαίμων ||
12. κοῦδεῖς | ἀνδρῶν || ἐδιδάξ || ἐν. (Paræmiac.)

Vss. 240-248 (Leipsic ed. 245-256).

ANTISTROPHE β'.

1. ὦρᾱ | τίν' ἦ || δῆ καῖρ | ἄ κα- ||<sup>1</sup>
2. λῦμμασι | κρῦψάμε | νὸν
3. ποδοῖν | κλοπαῖν || ἄρεσθ | αἱ,
4. ἦ θοὸν | εἰρεῖσι | ἄς ζῦγον | ἐζόμε | νὸν
5. πόντοπόρῳ | νᾶϊ μέθειν | αἱ.
6. τοιᾶς | ἔρεσσ || οὔσιν ἀπειλ | ἄς δῖκρατεις | Ἄτρεῖδαῖ
7. καθ' ἦμ | ὦν πέφοβῆμ | αἱ λιθολεῦστ | ὄν ἀρῇ
8. ξυνάλγ | εἶν μετᾶ | τοῦδὲ τυπ | εἷς,
9. τὸν αἰσ' | ἄπλᾱ || τὸς ἰσχ | εἷ.

Vss. 325, 328, 331 (Leipsic ed. 333, 336, 339).

ANTISPASTIOS.

325. ἰῶ μοῖ μοῖ. |
328. ἰῶ μοῖ μοῖ. |
331. ἰῶ παῖ παῖ. |

325. Antispastic monometer.

328. The same measure.

331. The same measure.

1. Hermann's arrangement. Compare, however, the remarks of Wunder, *ad loc.*

Vss. 340–344 (Leipsic ed. 348–353).

STROPHE γ'.

1. ἰῶ |
2. φίλοῖ ναῦβάται, | μῶνοῖ ἐμῶν φίλων,
3. μῶνοῖ τ' ἐμμενόντ | ἐς ὀρθῶ νῶμῶ,
4. ἰδεῖσθ | ἔ μ' οἱ || ὄν ἀρτ | ἰ κῦμ || ἄ φοῖν | ἰᾶς || ὑπὸ  
| ζᾷλῆς ||
5. ἀμφιδρόμον κύκλειτ | αἱ.

1. Iambus.<sup>1</sup>
2. Dochmiac dimeter.<sup>2</sup>
3. The same measure.<sup>3</sup>
4. Iambic tetrameter.
5. Dochmiac monometer hypercatalectic.

Vss. 347–351 (Leipsic ed. 356–361).

ANTISTROPHE γ'.

1. ἰῶ |
2. γένος ναῖᾶς | ἄρῶγον τέχνας,
3. ἀλῖον ὅς ἐπέβας | ἐλίσσων πλάτᾶν,<sup>4</sup>
4. σέ τοῖ, | σέ τοῖ || μόνον | δεδῶρκ || ἄ ποιμ | ἐνῶν ||  
ἐπᾶρκ | ἔσονται' ||
5. ἀλλᾷ μὲ σὺνδᾷξ | ὄν.

Vss. 354–356 (Leipsic ed. 364–366).

STROPHE ε'.

1. ὀρᾶς τὸν θρᾶσύν, | τὸν εὐκάρδιον,
2. τὸν ἐν δαίμοις | ἀτρεστον μάχαις,
3. ἐν ἀφῶβοις μὲ θῆρσ | ἰ δεῖνόν χερᾶς ;

1. A single iambus, followed by a dochmiac verse, is of frequent occurrence in the tragic choruses. Consult *Seidler, de Vers. Dochm.* p. 115.

2. Respecting the hiatus after the shortened final syllable in μῶνοῖ, consult *Hermann, Elem. Doctr. Metr.* p. 158, ed. *Glasg.*

3. *Seidler, de Vers. Dochm.* p. 15.

4. In the first foot of this line two long are resolved into four short.

1. Dochmiac dimeter.
2. The same measure.
3. The same measure.

Vss. 362–366 (Leipsic ed. 372–376).<sup>1</sup>

STROPHE 5'.

1. ὦ δῦσ | μῶρῶς, ὅς || χερῖ μὲν |
2. μῆθηκ | ἄ τοῦς || ἄλᾱστ | ὄρᾱς, ||
3. ἐν δ' ἑλῖκῆσσ | ἱ βοῦσ | ἱ καὶ ||
4. κλυτοῖς | πῆσῶν || αἰπὸλῖοις, |
5. ἔρῃμν | ὄν αἶμ || ἔδεῦσ | ᾠ.

1. Anapæstic dimeter brachycatalectic.
2. Iambic dimeter.
3. Choriambic and Iambic monometer.
4. Iambic and Choriambic monometer.
5. Iambic dimeter catalectic.

Vss. 369–371 (Leipsic ed. 379–381).

ANTISTROPHE é.

1. ἰῶ πᾶνθ' ὄρῶν, | ἄπᾶντῶν τ' ἄει
2. κᾱκῶν ὀργᾶνῶν, | τέκνῶν Λᾱρτίου,
3. κᾱκὸπῖνῆστᾱτῶν | τ' ἄλῆμᾱ στρᾱτοῦ.

Vss. 377–381 (Leipsic ed. 387–391).

ANTISTROPHE 5'.

1. ὦ Ζεῦ, | προῖγόνῶν || προῖπᾱτῶρ, |
2. πῶς ἄν | τὸν αἶμ || ὕλῶτ | ἄτῶν, ||
3. ἐχθρόν ἄλῆμ | ἄ τοῦς | τέ δῖσ- ||

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1. Line 360 (Leipsic ed. 370) is an antispastic monometer, αἰ αἰ αἰ αἰ | like lines 325, 328, 331.

4. σᾱρχᾱς | ὀλῆσσ | ᾱς βᾱσιλῆις,  
 5. τῆλῶς | θᾱνοῖμ || ἱ καῦτ | ὀς.

Vss. 384–400 (Leipsic ed. 394–409).

STROPHE ζ.

1. ἰῶ |
2. σκῶτῶς ἔμῶν φᾱῶς | <sup>1</sup>
3. ἔρεβῶς ῶ φᾱῆνν | ὀτᾱτῶν, ῶς ἔμοι
4. ἔλῆσθ', | ἔλῆσθ || ἔ μ' οἰκῆτῶρᾱ
5. ἔλῆσθ | ἔ μ' οὔτ || ἔ γᾱρ
6. θεων γένῶς, οὔθ | ᾱμέριῶν<sup>2</sup>
7. ἔτ' ᾱξ | ἰῶς || βλῆπεῖν | τῖν' εἰς || ὄνᾱ | σῖν ἄνθρ ||  
 ῶπῶν.<sup>3</sup>
8. ἄλλᾱ | μ' ᾱ Δῖ || ὀς
9. ἄλκῖμᾱ θεῶς ὀ- |
10. λῆθριῶν αῖ | κῖζεῖ
11. ποῖ τίς | οὔν φῦγ || ἦ
12. ποῖ μῶλ | ῶν μῆν || ῶ
13. εἰ τᾱ | μῆν φθῖν || εἰ φίλ | οἰ
14. τοῖσδ' ὄμ | οὔ πῆλ || ᾱς
15. μῶραις | δ' ᾱγραις || προσκεῖμ | ἔθᾱ ||
16. πᾱς δῆ | στρᾱτῶς || δῖπᾱλτ | ὄς ᾱν || μῆ
17. χεῖρῖ φῶν | εὔοι.

1. Iambus.
2. Dochmiac monometer.
3. Dochmiac dimeter.
4. Iambic monometer and dochmius.
5. Iambic dimeter brachycatalectic.
6. Choriambic dimeter.

1. Respecting the short syllable made long here at the end of the dochmius, consult Seidler, *de Vers. Dochm.* p. 85.

2. The word θεῶν forms one long syllable here.

3. *Qui in fine trimetri additus est pes, numero videtur trochæus semantius esse.* Herm. ad CEd. R. 1318.

7. Iambic trimeter and Semantus trochee.
8. Trochaic monometer hypercatalectic.
9. Dochmiac monometer.<sup>1</sup>
10. Glyconic without a base.<sup>2</sup>
11. Trochaic monometer hypercatalectic.
12. The same measure.
13. Trochaic dimeter catalectic.
14. Trochaic monometer hypercatalectic.
15. Iambic dimeter.
16. Iambic dimeter hypercatalectic.
17. Adonic.

Vss. 403–419 (Leipsic ed. 412–427).

#### ANTISTROPHE ζ.

1. ἰῶ |
2. ποροῖ ἄλιρροθοῖ |
3. παῤαλα τ' ἀντρα, καὶ | νεμῶς ἐπακτῖον
4. πολλῦν | πολλῦν || με δαρὼν τε δη
5. κατεῖ | χετ ἀμφ || ἱ Τροῖ- |
6. ἀν χρόνον· ἀλλ | οὐκ ἐτὶ μ' οὐκ
7. ἐτ' ἀμπ | νοᾶς || ἐχόντ | ἄ τουτ || ὃ τῖς | φρονῶν || ἰστῶ
8. ῶ Σκα | μανδρῖ || οἱ
9. γεῖτονες ροαῖ |
10. εὐφρονες Ἀργ | εἰοῖς
11. οὐκ ἐτ' | ἀνδρα || μῆ
12. τονδ' ἰδ | ἦτ' ἐπ || ὅς
13. ἐξέρ | εω μεγ || οἶον | οὐ-<sup>3</sup>

1. Compare Hermann, *ad loc.* We have given his reading, although Wunder maintains that the first syllable of ὀλέθριον cannot be thrown back to the preceding line. The latter editor makes ὀλεθρίων αἰκίζεῖ a dactyl (the long being resolved into two short) and molossus. Hermann, on the contrary, makes the dochmius end in two short, resolved from one long.

2. Compare *Herm. Elem. Doctr. Metr.* p. 361, ed. Glasg.

3. We must read ἐξερέω here as a trisyllable. Porson and Elmsley prefer ἐξερῶ at once, but the Attic rule does not hold good in lyric verse. Compare Hermann, *ad loc.*



14. τῖνᾱ Τροί | ᾱ στρατ || οὐ<sup>1</sup>  
 15. δῆρχθῇ | χθονὸς || μολόντ' | ἀπὸ ||  
 16. Ἑλλᾶν | ἰδὸς || τᾶνῦν | δ' ἀτίμ || ὥς  
 17. ὠδὲ προῖ | κείμαϊ.

Vss. 589–598 (Leipsic ed. 596–608).

STROPHE ή.

1. ὦ κλειν | ᾱ Σᾶλᾶμῖς | σὺ μὲν | ποῦ<sup>2</sup>  
 2. ναί | εἰς ἄλῖπλᾶγκ | τὸς | εὐδαιμῶν<sup>3</sup>  
 3. πᾶσ | ἰν περὶφᾶντ | ὅς αἰ | εἰ  
 4. ἔγῳ | δ' ὅ τλᾶμ || ὦν παλ | αἰὸς ἀφ' οὐ | χρὸνὸς  
 5. Ἰδαῖ | ᾱ μῖμν || ὦ λειμ | ὠμῖ' ἀποῖν | ᾱ μῆν | ὦν<sup>4</sup>  
 6. ἄν | ἥριθμὸς αἰ | ἔν | εὐνῶμα  
 7. χρὸνῳ | τρυχόμενός  
 8. κακᾶν | ἐλπιδ' ἔχων  
 9. ἔτι μὲ πῶτ' ἀνῦσεῖν | <sup>5</sup>  
 10. τὸν ἀποτρεπὸν ᾱ | ἰδῆλ | ὄν ᾱ || δᾶν.<sup>6</sup>

1. Glyconic hypercatalectic.
2. Glyconic catalectic, with molossus following.
3. Glyconic hypercatalectic.
4. Iambic monometer and Glyconic.
5. Iambic monometer and Glyconic hypercatalectic.
6. Glyconic catalectic, with molossus following.
7. Iambus and choriambus.
8. The same measure.

1. The diphthong *oi* in the word *Τροίαν* is shortened before the succeeding vowel, and the first foot becomes a tribrach, answering to the trochee in the corresponding line of the strophe. Compare Spitzner, *Gr. Pros.* p. 7.

2. *Herm. Elem. Doctr. Metr.* p. 362, ed. Glasg.

3. Compare line 195.

4. We have adopted the reading recommended by Hermann.

5. We have adopted the arrangement of Hermann. Compare *Æschylus, Pers.* 1055, *ἀντ' ἀντ' ἀντ' αἰ* | ; *Agam.* 1162, *τῖ τὸδ' ἔτ' ὁδὸν ἀγᾶν* |, &c.

6. "Versus antispasto incipit, quem sequitur penthemimeres iambicus." *Herm. ad loc.*

9. Dochmiac monometer.

10. Antispastic monometer and iambic monom. hypercat

Antistrophe

Vss. 599–608 (Leipsic ed. 609–621).

ANTISTROPHE ἦ.

1. Καί μοι | δῦσθεῖρα̃πευτ | ὅς Αἰ | α̃ς
2. ξύν | ε̃στῖν ε̃φε̃δρ | ὅς | ὦ μοῖ μοῖ
3. θεί | α̃ μᾶνῖα̃ | ξύν αὐλ | ὅς
4. ὄν ε̃ξ | ἐπε̃μφ || ω πριν | δῆ πῶτῃ θοῦρ | ἰῶ
5. κρα̃τοῦντ' | ἐν Ἄρ || εἰ νῦν | δ' αὐ φρε̃νὸς οἰ | ὀδῶτ | α̃,
6. φίλ | οἷς με̃γα̃ πένθ | ὅς | εὐρήταῖ
7. τᾶ πριν | δ' ἐργᾶ χε̃ροῖν
8. με̃γῖστ | α̃ς ἀρε̃τα̃ς
9. ἀφι̃λα̃ παρ' ἀφι̃λοῖς |
10. ἐπε̃σ' ἐπε̃σε̃ με̃λ | ε̃οῖς | Ἄτρεῖδ || αῖς.

Strophe

Vss. 609–617 (Leipsic ed. 622–633).

STROPHE θ'.

1. Ἦ ποῦ | πα̃λαι || α̃ μὲν | ἐντρε̃φὸς α̃ | με̃ρα̃
2. λεῦκῳ | δε̃ γῆρ || α̃ μάτ | ἦρ νῖν ὅτᾱν | νο̃σοῦντ | α̃
3. φρε̃νὸμῳ | ρῶς ἄκ || οὔσῃ |
4. αἰλῖνόν | αἰλῖνόν
5. οὐδ' οἰκτρ | α̃ς γο̃δν ὄρν | ἰθὺς ἄῃ | δοῦς
6. ἦσει | δῦσμο̃ρὸς ἀλλ' | ὀξῦτῶνοῦς | με̃ν ῥο̃α̃ς
7. θρηνη̃σ | εἰ χε̃ρο̃πλη̃κτ | οἰ δ'
8. ἐν στέρν | οἰσὶ πε̃σοῦντ | αἰ
9. δοῦποι, καὶ πόλῃ | α̃ς ἄ | μῦγμα̃ | χαῖτα̃ς.

1. Iambic monometer and Glyconic.

2. Iambic monometer and Glyconic hypercatalectic.

3. Trochaic dimeter brachycatalectic.

4. Dactylic dimeter.<sup>1</sup>

1. This verse may also be scanned as an iambus and choriambus.

5. Choriambic dimeter hypercatalectic, with base.
6. Choriambic trimeter catalectic, with base.
7. Choriambic monometer hypercatalectic, with base.<sup>1</sup>
8. The same measure.
9. Phalæcian hendecasyllabic.

Vss. 618–626 (Leipsic ed. 634–645).

ANTISTROPHE θ'.

1. κρεῖσσῶν | γᾶρ ᾗδ || α κεύθμ | ὦν ὃ νοσῶν || ματᾶν
2. ὅς ἐκ | πατρῷ || ας ἦκ | ὦν γένεās | ἄριστ | ὅς
3. πολλῦπὸν | ὦν ᾠ || χαῖῶν |
4. οὐκ ἔτι | σὺντροφοῖς
5. ὀργαῖς | ἐμπέδὸς ἀλλ' | ἐκτὸς ὁμίλ | εἰ
6. ὦ τλάμ | ὦν πατέρ οἱ | ἄν σε μένει | πύθεσθ | αἰ
7. παιδὸς | δῦσφορὸν ἀτ | ἄν
8. ἄν οὐπ | ὦ τίς ἔθρεψ | ἐν
9. αἰῶν | Αἰᾶκῖδ | ἄν ἄ | τέρθε | τοῦδε.

Vss. 674–686 (Leipsic ed. 694–706).

STROPHE ι.

1. ἔφριξ | ἔρωτ || ἱ, περὶ | χᾶρῆς || δ' ἀνεπτ | ὁμᾶν. ||
2. ἰῶ, ἰῶ, Πᾶν, Πᾶν, |
3. ὦ Πᾶν, | Πᾶν ἀλλίπλᾶγκτ | ἔ Κῦλ-
4. λανί | ἄς χιὼνὸκτ | ὑποῦ
5. πετραί | ἄς ἀπὸ δεῖρ | ἄδὸς
6. φάν | ἦθ', ὦ | θεων χορὸποῖ | ἀνᾶξ
7. δ | πως μοι | Νῦσιᾶ κνῶσσ | ἱ ὀρχ-
8. ἦματ' | αὐτὸδᾶ | ἦ ξύν | ὦν ἱ | ἀψῆς
9. νῦν γᾶρ ἔ | μοῖ μέλ | εἰ χορ | εὔσαῖ
10. { ἱκᾶρῖων δ' ὑπέρ | πέλαγέων μῶλων | ἀνᾶξ | ᾠδῶν ||
11. } ὦν
12. δ | Δᾰλῖος εὔ | γνῶστὸς
13. ἐμοῖ | ξύνει || ἦς | δι | ἄ πᾶντ | ὅς εὔ || φρῶν.

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1. Called also a Pherecratic verse.

1. Iambic trimeter.
2. Dochmiac monometer.<sup>1</sup>
3. Glyconic.
4. The same measure.
5. The same measure.<sup>2</sup>
6. Glyconic, increased by a syllable before the base.<sup>3</sup>
7. The same measure.
8. Phalæcian hendecasyllabic.
9. Logæedic.
- 10, 11. Dochmiac dimeter and iambic monom. hyperc.
12. Glyconic.
13. Two iambic monometers hypercatalectic, the second with anacrusis.

Vss. 687–699 (Leipsic ed. 706–718).

ANTISTROPHE 4.

1. ἔλῡσ | ἔν αῖν || ὄν ἄχῳς | ἄπ' ὀμμ || ἄτῶν | Ἄρῆς ||
2. ἰῶ, ἰῶ· νῦν αῦ, |
3. νῦν, ὦ | Ζεῦ πᾶρᾶ λεῦκ | ὄν εὔ-
4. ἄμερ | ὄν πεῤᾶσαι | φᾶῶς
5. θοῶν | ὠκῦᾶλῶν | νεῶν
6. δτ' | Αἴας | λαθῖπῶνός | παλῖν
7. θε | ὦν θ' αῦ | πανθῦτᾶ θεσμ | ἴ' ἐξ-
8. ἦνῡσ', | εὔνομι | ᾗ σεῖβ | ὦν μεῖγ | ἰστᾶ
9. πανθ' ὃ μεῖγ | ᾗς χρῶν | ὅς μαρ | αἰνεῖ
10. } κοῦδέν ἀναῦδῆτον | φᾶτιξαῖμ' ἄν εὔ | τε γ' ἐξ |
11. } ἄελπτ || ὦν
12. Αἰ | ᾗς μετᾶνεγν | ὠσθη
13. θυμοῦ | τ' Ἄτρεῖδ || αῖς | μεγ | ἄλῶν || τε νεῖ | κεων.

1. Consult Seidler, *de Vers. Dochm.* p. 35. The second vowel in the verse is shortened before the one that succeeds.

2. In this and the three following verses Hermann gives a different arrangement. The mode adopted above, however, is sanctioned by Seidler (*op. ad Eobeck*).

3. Consult Hermann, *Elem. Metr. Doctr.* p. 358, *seq.*, ed. Glasg.

## Verse

847. πόνος | πόνῳ || πόνον | φέρει. ||  
 848. πᾶ, πᾶ, |  
 849. πᾶ γάρ | οὐκ ἔβ || ἀν ἔγ | ῶ  
 850. κοῦδεῖς | ἐπίστ || ἄται | μέ σῦμμ || ἄθειν | τὸπός ||  
 851. ἰδοῦ |  
 852. δοῦπον | αὐ κλύ || ῶ τῖν | ᾶ  
 853. ἡμῶν | γέ νᾶ || ὅς κοῖν | ὄπλουν || ὀμίλ | ἱάν. ||  
 854. τί οὖν δῆ |  
 855. πᾶν ἔστ | ἰβῆτ || αἰ πλεῦρ | ὄν ἔσπ || ἔρον | νῆων ||  
 856. ἔχεις οὖν |  
 857. πόνου | γέ πλῆθ || ὅς κοῦδ | ἐν εἰς || ὀψῖν | πλεῶν ||  
 858. ἀλλ' οὐδ' | ἔμοι || δῆ τῆν | ἄφ' ἧλ || ἰοῦ | βόλων ||  
 859. κέλευθ | ὄν ᾶ || νῆρ οὐδ | ἄμου || δῆλοῖ | φᾶνεῖς. ||

847. Iambic dimeter.  
 848. Spondee (as part of an iambic line).<sup>1</sup>  
 849. Trochaic dimeter catalectic.  
 850. Iambic trimeter.  
 851. Iambic monometer brachycatalectic.  
 852. Trochaic dimeter catalectic.  
 853. Iambic trimeter.  
 854. Bacchic monometer.  
 855. Iambic trimeter.  
 856. Bacchic monometer.  
 857. Iambic trimeter.  
 858. The same measure.  
 859. The same measure.

Vss. 860–868 (Leipsic ed. 879–890).

## STROPHE ιά.

1. Τῖς ἀν δῆτᾶ μοῖ, | τῖς ἀν φίλοπόνων  
 2. ἀλλ᾿ ἰδοῦν ἔχ | ῶν αὐπνοῦς ἄγρᾶς

1. Or, in other words, iambic monometer brachycatalectic.

3. ἡ τις ὅ | λῦμπιᾶ | δῶν | θῆῶν ἡ ρῦτῶν  
 4. Βόσπορι | ὦν πῶταμῶν ἰδρις  
 5. τὸν ὦ | μῶθῦ || μὸν | εἰ πῶθι |, πλᾶζόμενον λεῦσσῶν  
 6. ἀπῦοι | σχῆτλιᾶ γᾶρ  
 7. ἔμῃ γῆ τὸν μάκρων | ἄλᾶτᾶν πόνων  
 8. οὔριῳ | μῇ πελάσαι δρομῶ  
 9. ἀλλ' ἄμενηνὸν ἀνδρ | ἄ μῇ | λεῦσεῖν || ὅπου. |

- 
1. Dochmiac dimeter.<sup>1</sup>  
 2. Antispastic and dochmiac monometers.  
 3. Dactylic dimeter hypercat. and dochmiac monom.<sup>2</sup>  
 4. Dactylic and dochmiac monometers.  
 5. Iambico-dactylic and dochmiac monometers.  
 6. Cretic dimeter.  
 7. Dochmiac dimeter. •  
 8. Cretic and dochmiac monometers.<sup>3</sup>  
 9. Dochmiac monometer and Ischiorrhogic iambic.<sup>4</sup>

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Verse

869. ἰῶ μοι μοι |  
 871. ἰῶ τλημῶν |  
 875. τι δ' ἐστὶν |  
 878. ὦ μοι ἔμῶν νοστῶν |  
 879. ὦ | μοι κατῆ | πεφνέν ἄν | ἄξ  
 880. τὸνδῆ σῦνν | αὐτᾶν ὦ τᾶλᾶς  
 881. ὦ τᾶλαῖ. | φρῶν γῦναῖ |  
 886. ὦ μοι ἔμᾶς ἀτᾶς | οἶος ἄρ' αἰμᾶχθῆς  
 887. ἄφρακτὸς φίλων |  
 888. ἐγ | ὦ δ' ὅ πάντᾳ | κῶφός ὅ | πάντ' αἶδρ | ἰς  
 889. κατῇ | μέλῃ || σᾶ πᾶ | πᾶ

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1. Seidler, de Vers. Dochm. p. 13.

2. Id. p. 145.

3. Id. p. 123, 127.

4. "Versus 874 (859) iambico finitur ex eo genere, quod apte ischiorrhagicum appellari posse in elementis doctrinae metricae dixi." (Herm., ad loc.)

890. κεῖται ὅ | δῦστράπῃ | λῶς

891. δνο | ὠνῦμός | Αἰᾶς.

869. Antispastic monometer.

871. The same measure.

875. Bacchic monometer.

878. Dochmiac monometer.<sup>1</sup>

879. Dactylic trimeter catalectic, with anacrusis.

880. Cretic and dochmiac monometer.

881. Cretic dimeter.

886. Dochmiac dimeter.<sup>2</sup>

887. Dochmiac monometer.

888. Iambelegus.<sup>3</sup>

889. Iambic dimeter catalectic.

890. Dactylic trimeter catalectic.

891. Adonic, with anacrusis.

Vss. 902-910 (Leipsic ed. 925-936).

#### ANTISTROPHE ιά.

1. ἔμελλῆς τᾱλᾱς | ἔμελλῆς χρῶνῶ

2. στῆρῶφρων ἄρ' | ἐξᾱνῦσεῖν κᾱκᾱν

3. μοῖρᾱν ᾶ | πεῖρῶσι | ὦν | πῶνῶν τοῖᾱ μοῖ

4. πᾱννῦχᾱ | καὶ φᾱῖθῶντ' \* \*<sup>4</sup>

5. ἄνεστ | ἐνᾱζ || ἐς | ὠμῶφρῶν' | ἐχθῶδῶπ' Ατρεΐδαῖς

6. οὔλιῶ | σὺν πᾱθει

7. μεγᾱς ἄρ' ἦν ἔκειν | ὅς ᾱρχῶν χρῶνῶς

1. "Monuit Scidlerus hunc versum conjungi posse cum sequenti in unum hexametrum heroicum. At recte me monuit Hermannus, non solum tragicos versum illum ita nude ejusmodi numeris adjungere, quales sunt qui antecedunt et sequuntur." (Wunder, ad loc.)

2. In the common text, verse 883 (Leips. 905) reads as follows, τίνας ποτ' ἄρ' ἐπραξε χειρὶ δύσμορος, and is an iambic trimeter. Hermann, however, gives ἐρξε for ἐπραξε, and makes the line consist of an iambic monometer hypercatalectic and iambic dimeter brachycatalectic.

3. Consult page 148, note 1.

4. Two syllables wanting to complete the line. Hermann reads ἄρα. Elmsley prefers ἀναξ.

8. πῆματῶν | ἡμὸς ἀριστοῦχειρ

9. \* \* \* \* ὁπλῶν | ἐκεῖτ' | ἄγων | περὶ. | <sup>1</sup>

=====

Verse

911. ἰῶ μοῖ μοῖ |

913. ἰῶ μοῖ μοῖ |

917. ξῦναῦδῶ |

920. ὦ μοῖ, ἀνᾱλγῆτῶν |

821. ὀισ | σῶν ἔθρο | ἡσᾶς ἄν | αὔδον

922. ἐργὸν Ἄτρ | εἰδᾱν τῶδ' ἄχει

923. ἀλλ' ἀπειργ | οἱ θεῶς

928. ἡ ρᾱ κέλαῖνῶπᾱν | θυμὸν ἐφῦβρίζεις

929. πολλῦτλᾱς ἄνῆρ |

930. γε | λᾱ δὲ τοῖσι | μαῖνῶμέ | νοῖς ἄχῃ | σῖν

931. πολλῦν | γέλωτ || ἄ φεῦ | φεῦ

932. ξῦν τῇ δίπλ | οἱ βᾱσίλ | ἡς

933. κλύ | ὄντες Ἄτρ | εἰδαῖ.

=====

The scanning of these verses, from 911 to 933, corresponds, line for line, to that of verses 869–891.

=====

Vss. 1136–1140 (Leipsic ed. 1162–1167).

#### ANAPÆSTIC MEASURE.

1. ἔσταῖ | μεῖγαλῆς || ἐρίδος | τίς ἄγων ||

2. ἀλλ' ὦς | δῦνᾱσαι || Τεῦκρῇ τᾱχ | ὑνᾱς ||

3. σπεῦσῶν | κοῖλῆν || καῖπῆτῶν | τῖν' ἰδεῖν ||

4. τῶδ' ἐνθ | ἄ βροῦτοῖς || τὸν ἄει | μνηστῶν ||

5. τᾱφὸν εὔ | ρῶεντ || ἄ καθεῖξ | εἰ. (Paræmiac.)

---

1. Four syllables wanting at the beginning of the line. Brunck receives into the text the supplement given by Triclinius, namely, Ἀχιλλέως; but Musgrave, with more probability, suggests χρυσοδέτων, which is approved of by Hermann.



Vss. 1158–1164 (Leipsic ed. 1185–1191).

STROPHE ιβ'.

1. τῖς ἄρᾱ | νεᾱτὸς || εἰς πῶτῃ | λῆ-
2. ξεῖ πῶλῦπλᾱγκτ | ὦν ἔτεῶν | ἄριθμὸς
3. τᾱν ᾱ | παῦστὸν || αἰὲν ἔμοι
4. δορ | ὑσσόντων | μῶχθῶν<sup>1</sup>
5. α | τᾱν ἑπᾱγῶν | ἄνᾱ
6. ταν | εὐρῶδῃ | Τροϊᾱν
7. οὐς | τᾱνὸν ὄνειδ | ὅς Ἑλλᾱνῶν.

- 
1. Iambic dimeter catalectic.
  2. Choriambic dimeter catalectic.
  3. Trochaic and choriambic monometers.
  4. Glyconic.
  5. The same measure.
  6. The same measure.
  7. The same measure.

---

Vss. 1165–1170 (Leipsic ed. 1192–1198).

ANTISTROPHE ιβ'.

1. ὄφελῃ | προτῆρὸν || αἰθέρᾱ | δύν-
2. αἰ μέγᾱν ῆ | τὸν πῶλῦκοῖν | ὄν ᾠδᾱν
3. κεῖνός | ἀνῆρ || ὅς στῦγέρῶν
4. ἔ | δεῖξεν ὀπλῶν | Ἑλλᾱ-
5. σι | κοῖνὸν Ἀρῆν | ἰῶ
6. πον | οἱ προγόνοι | πόνων
7. κεῖν | ὅς γάρ ἑπῆρσ | ἐν ἀνθρῶπούς.

---

1. A molossus here takes the place of the choriambus, and so also in verse 6. Compare Hermann, *Elem. Doctr. Metr.* p. 360, ed. Glasg.

Vss. 1171–1182 (Leipsic ed. 1199–1210).

STROPHE ιγ'.

1. ἔκειν | ὅς οὐ || τῇ στέφανῶν
2. οὐτὲ βάθει | ἄν κυλίκων
3. νεῖμεν ἔμοι | τέρψιν ὁμίλ | εἰ
4. οὐ | τῇ γλυκύν αὐλ | ῶν ὀττόδον
5. δῦσμορὸς οὐτ' | ἐννύχιαν
6. τέρψιν ἰαῦ | εἰν
7. ἔρωτων |
8. ἐρώτ | ῶν δ' ἄπεπαῦ | σὲν ῶ μοι
9. κεῖμ | αἰ δ' ἄμεριμν | ὅς οὐτῶς
10. ἄ | εἰ πύκιναις | ὀρῶσοις
11. τεγγόμενος | κόμας
12. λῦγρᾱς | μνημαῖτᾱ Τροῖ | ᾱς.

- 
1. Iambic monometer and choriambus.
  2. Choriambic dimeter.
  3. Choriambic dimeter hypercatalectic.
  4. Choriambic dimeter, with anacrusis.
  5. Choriambic dimeter.
  6. Choriambic monometer hypercatalectic.
  7. Bacchic monometer.
  8. Glyconic hypercatalectic, with base.
  9. The same measure, with anacrusis.
  10. The same measure.
  11. Choriambic monometer and iambus.
  12. Pherecratic.
- 

Vss. 1183–1194 (Leipsic ed. 1211–1222).

ANTISTROPHE ιγ'.

1. καὶ πρὶν | μέν οὖν || ἐννύχιου
2. δεῖματός ἦν | μοι πρόβῳλᾱ

3. καὶ βέλῃων | θουρίῳς Αἰ | ᾱς
4. νῦν | δ' οὐτός ἀνειτ | αἰ στυγέρῳ
5. δαίμονι τις | μοι τις ἔτ' οὖν
6. τέρψις ἔπεστ | αἰ
7. γένοϊμᾶν |
8. ἰν ὑλ | ᾱέν ἔπεστ | ἱ πόντου
9. πρό | βλήμ' ἀλίκλυστ | ὄν ἀκράν
10. ὑπ | ὅ πλάκᾱ Σοῦν | ἰοῦ
11. τᾱς ἱέρᾱς | ὀπῳς
12. προσειπ | οἰμὲν Ἀθᾱ | ναῖς.

Vss. 1374–1392 (Leipsic ed. 1402–1420).

#### ANAPÆSTIC MEASURE.

1. ἄλις ἦ | δῆ γάρ || πόλῡς ἐκ | τέταται
2. χρόνος ἄλλ' | οἱ μὲν || κοίλῃν | κᾱπέτον ||
3. χεροῖ τᾱχ | ὑνέτε || τοῖ δ' ὑψ | ἱβάτον ||
4. τρίποδ' ἄμφ | ἱπῦρόν || λούτρων | ὀσίων ||
5. θεοθ' ἐπὶ | καίρον || μιᾱ δ' ἐκ | κλῑσιᾱς ||
6. ἀνδρῶν | ἱλῇ || τὸν ὑπάσ | πιδῖον ||
7. κόσμον | φέρετῳ ||
8. παῖ σὺ δέ | πατρὸς || γ' ὅσον ἰσχ | υῖς ||
9. φίλοτῆτ | ἱ θίγῳν, || πλεῦράς | σὺν ἔμοι ||
10. τᾱσδ' ἐπὶ | κοῦφίζ' || ἔτι γάρ | θερμαῖ ||
11. σῦρίγγ | ἐς ἄνῳ || φύσῳσ | ἱ μέλᾱν ||
12. μένος ἄλλ' | ἄγῃ πᾱς, || φίλος ὅσ | τις ἀνῆρ ||
13. φῆσι πᾱρ | εἶναῖ, || σοῦσθῳ | βᾱτῳ ||
14. τῳν ἀνδρ | ἱ πόνῳν' || τῳ πᾱντ' | ἄγᾱθῳ ||
15. κοῦδένι | πῳ λῳ || ὄνι θνητ. | ῳν. (Pæcæmiac.)
16. Αἰᾱν | τὸς ὅτ' ἦν || τότε φῳν | ῳ. (Pæcæmiac.)
17. ἡ πῳλλ | ἄ βροτοῖς || ἐστὶν ἰδ | οῦσῖν ||
18. γνῳναῖ | πρίν ἰδεῖν || δ' οὔδεῖς | μᾱντῖς ||
19. τῳν μέλλ | ὄντῳν, || ὅ τῖ πρᾱξ | εἰ. (Pæcæmiac.)

# CHORAL SCANNING

## OF THE

### ŒDIPUS TYRANNUS.

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#### I. Vss. 151-158.

##### STROPHE á.

1. ὦ Δῖος | ādŭě | πῆς φᾱτί, | τῖς πŏťě | τᾱς πŏλŭ |  
    χρŭσοŭ
  2. Πŭθŏν | ōς āγλ || ᾱᾱς | ěbās ||
  3. Θῆbās; | ěkťěťᾱ | μαῖ φŏbĕρ | āν φρĕνᾱ, | δειμᾱτί |  
    πᾱλλŏν,
  4. ἰ | ῆĩě | Δᾱλĩě | Παῖāν,
  5. āμφῖ σοῖ | āζŏmě | νŏς τῖ μοῖ | ῆ νĕŏν,
  6. ῆ πĕρῖ | τĕλλŏmě | ναῖς ō | ραῖς πᾱλῖν
  7. ěžānŭ | σεῖς χρεŏς.
  8. εῖπĕ μοῖ, | ō χρŭσĕ | āς τĕκνŏν | Ἑλπίδŏς, | āμβρŏťě |  
    Φᾱμᾱ.
- 

1. Dactylic hexameter.
2. Iambic dimeter acatalectic.
3. Dactylic hexameter.
4. Dactylic trimeter, with anacrusis.
5. Dactylic tetrameter.
6. The same measure.
7. Dactylic dimeter.
8. Dactylic hexameter.

## I. Vss. 159–166.

## ANTISTROPHE α.

1. Πρῶτᾱ σῆ | κῆκλῶμῆ | νὼς θυγαῖ | τῆρ Διὸς | ἀμβρότ'  
᾿Α | θᾱνᾱ,
2. γαῖᾱ | ὄχῶν || τ' ἀδελφ | ἑᾱν ||
3. Ἀρτεμῖν | ᾱ κύκλῳ | ἐντ' ἄγῳ | ρᾱς θρόνον | εὐκ-  
λέᾱ | θᾱσσεῖ
4. καὶ | Φοῖβῶν ἔ | κᾱβόλῳ, | ἰῶ
5. τριῖσοι ᾱ | λῆξιμῶρ | οἷ πρόφᾱ | νῆτῆ μοῖ,
6. εἰ πῳτῆ | καὶ πρότῆ | ρᾱς ᾱ | τᾱς ὑπέρ-
7. ὀρνυμέ | νᾱς πόλῃ
8. ἡνῡσᾱτ' | ἐκτόπι | ᾱν φλόγα | πῆματός, | ἐλθῆτῆ |  
καὶ νῡν.

## II. Vss. 167–175.

## STROPHE β'.

1. Ὡ πόποι, | ἀνᾱρίθμ || ᾱ γᾱρ | φῆρῳ ||
2. πῆματᾱ | νῳσεῖ || δῆ μοῖ | πρόπᾱς || στολός, οὔδ' | ἔτι ||
3. φρόντιδος | ἑγχῳς,
4. ῶ τίς ᾱ | λῆξῆται, | οὔτῆ γᾱρ | ἐκγῶνᾱ
5. κλυ | τᾱς χθονός | αὐξῆται, | οὔτῆ τῳ | κοῖσιν
6. ἱῆ | ἱ || ῶν κᾱμᾱ | τῶν ἄνῆ | χουσί γῡ | ναῖκῆς
7. ἀλλῶν | δ' ἄν ᾱλλ || ῶ προσιδ | οῖς, ἄπῆρ | εὐπτῆρον  
| ὀρνῖν,
8. κρεῖσσῶν ᾱ | μαῖμᾱκῆ | τοῦ πῡρὸς | ὀρμῆνῶν
9. ἀκτᾱν | πρὸς ἑσπ || ἔρου | θεου.<sup>1</sup>

1. Iambic dimeter acatalectic.

2. Verse resembling an iambic trimeter.<sup>2</sup>

1. We must pronounce θεοῦ as one syllable, by synæresis, in order that the verse may correspond with the last line of the antistrophe. Compare Porson, *ad Orest.* 393: "*Veteres Attici hanc vocem (θεός) libenter in sermone contraxisse videntur; nomina enim a θεός incipientia pronunciarunt, Θουγενίδης, Θουκυδίδης,*" &c.

2. Compare Hermann, *ad loc.*: "*Versum efficiunt similem trimetro iambico, nisi quod quintus pes anapestus est.*"

3. Dactylic dimeter, or Adonic.
4. Dactylic tetrameter.
5. Dactylic tetrameter, with anacrusis.
6. Iambic monometer catalectic, with dactylic tetram.
7. Iambic monometer acatalectic, with dactylic tetram.
8. Dactylic tetrameter.
9. Iambic dimeter catalectic.

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II. Vss. 176–184 (Leipsic ed. 179–189).

ANTISTROPHE β'.

1. ὦν πόλῖς | ἀνᾱρίθμ || ὅς ὀλλ | ὕται ||
2. νῆλεᾱ | δε γένεθλ || ᾱ πρὸς | πέδῳ || θᾱνᾱτῇ | φὀρῳ ||
3. κεῖται ᾱν | οἰκτῳς
4. ἐν δ' ἄλῳ | χοῖ πόλῖ | αἰ τ' ἐπῖ | ματέρēs
5. ἀκ | τᾱν πᾱρᾱ | βῳμίον | ἄλλοθεν | ἄλλαἰ
6. λῦγρῳν | πόν || ὦν ἰκτ | ἥρēs ἐπ | ἰστονᾱ | χουσίιν
7. παῖᾱν | δε λᾱμπ || εἰ στόνῳ | ἔσσα τέ | χῆρῦς ὄμ |  
αὐλὸς
8. ὦν ὕπερ, | ὠ χρῦσε | ε θῦγᾱ | τέρ Δῖος,
9. εὐῳ | πᾱ πέμψ || ὄν ἄλκ | ᾱν.

---

III. Vss. 185–197 (Leipsic ed. 190–202).

STROPHE γ'.

1. Ἀρεᾱ | τέ τόν || μᾱλέρων |
2. ὅς νῦν | ἄχαλκ || ὅς ᾱσπ | ἰδῳν ||
3. φλέγει | μέ πέρι || βὸῆ | τὸς ᾱντ || ἰᾱζ | ὦν
4. πᾱλῖσσο | ὕτόν || δρᾱμῇ | μᾱ νῶτ || ἰσαἰ | πατράς ||
5. ᾱποῦ | ρόν εἰτ' || ἔς μεγᾱν
6. θᾱλᾱμόν | Ἀμφῖ || τρίτῆς |
7. εἰτ' | ἔς τόν ᾱπ | ὀξένον | ὀρμόν
8. Θρηκῖ | ὄν κλύ || δῳνᾱ |
9. τέλει | γᾱρ εἰ || τί νῦξ | ἄφῆ ||
10. τοῦτ' ἐπ' | ἡμᾱρ || ἐρχετ | αἰ

11. τὸν ὦ τᾶν πῦρφ | ὄρῶν<sup>1</sup>
12. ἄστρᾱ | πᾶν κρᾱτ || ἦ νῆμ | ὦν Ζεῦ ||
13. πᾱτῆρ ὑπὸ τεῶ | φθίσον κῆραῦνῶ.

- 
1. Iambic dimeter brachycatalectic.
  2. Iambic dimeter acatalectic.
  3. Iambic trimeter catalectic.
  4. Iambic trimeter acatalectic.
  5. Iambic monometer and cretic.
  6. Trochaic dimeter brachycatalectic.
  7. Dactylic trimeter, with anacrusis.
  8. Trochaic dimeter brachycatalectic.
  9. Iambic dimeter acatalectic.
  10. Trochaic dimeter catalectic.
  11. Antispastic monometer brachycatalectic.
  12. Trochaic dimeter acatalectic.
  13. Dochmiac dimeter.

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### III. Vss. 198–210 (Leipsic ed. 203–215).

#### ANTISTROPHE γ'.

1. Λῦκεῖ' | ἄνᾱξ || τᾱ τε σα. |
2. χρῦσῶστρ | ὄφῶν || ἄπ' ἄγκ | ὕλῶν ||
3. βῆλεᾱ | θελοῖμ' || ἄν ἄδᾱ | μᾱτ' ἐν || δᾱτεῖσθ | αἰ
4. ἄρῶ | γᾱ πρῶσ || τᾱθῆντ | ἄ τᾱς || τε πῦρ | φῶροῦς. ||
5. Ἀρτεμί | δὸς αἰγλ || ἄς ξῦν αἰς
6. Λῦκῖ' ὄρ | ἔᾱ δῖ || ἄσσει |
7. τὸν | χρῦσῶμῖ | τρᾶν τε κῖ | κλησκῶ
8. τᾱσδ' ἐπ | ὦνῦ || μὸν γᾱς |
9. οἶνῶπ | ἄ Βᾱκχ || ὄν εὔ | ἰὸν ||
10. Μαῖνᾱδ | ὦν ὄμ || ὀστολ | ὄν
11. πέλᾱσθηναῖ | φλέγοντ'

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1. We have adopted, in this and the two succeeding verses, the arrangement of Hermann, as given by Erfurdt, *ad loc.*

12. \* \* | āγλᾱ || ōpī | peūkā ||<sup>1</sup>

13. ἐπὶ τὸν ἀποτὶ | μὲν ἐν θεοῖς θεῶν.

#### IV. Vss. 458–466 (Leipsic ed. 463–472).

##### STROPHE δ'.

1. Τίς ὄν | τὴν ᾱ || θεσπίε | πεῖᾱ | Δελφίς | εἰπέ | πέτρα

2. ἀρρήτ' | ἀρρήτ | ὦν τέλε | σάντα | φοῖνι | αἰσὶ |  
χέρσιν<sup>2</sup>

3. ὦ | ρᾱ νῖν ᾱέλλ | ἄδῶν

4. ἴπ | πῶν σθενᾶρῶ | τέρων

5. φυ | γᾱ πόδα νῶ | μᾶν

6. ἐνόπλως | γᾶρ ἐπ' αὐ || τὸν ἐπένθρ | ὠσκεῖ. ||

7. πῦρι καὶ | στερῶπαῖς || ὁ Δῖος | γένετᾱς ||

8. δειν | αἰ δ' ἄμ' ἐπὸντ | αἰ

9. Κῆρες | ἀνᾶπλᾱ || κῆτοῖ.

1. Iambic monometer, with a logædic.

2. Spondaic dimeter, with a logædic.

3. Glyconic.

4. The same measure.

5. Glyconic catalectic, or Pheræcratic.

6. Anapæstic dimeter.

7. The same measure.

8. Glyconic catalectic.

9. Trochaic dimeter brachycatalectic.

#### IV. Vss. 467–475 (Leipsic ed. 473–482).

##### ANTISTROPHE δ'.

1. ἐλαμψ | εἰ γὰρ || τοῦ νῖφῶ | ἐντὸς | ἀρτὶ | ὥς φᾶν |  
εἰσᾶ

1. A word of two syllables wanting, according to Hermann's arrangement.

2. The two spondees which begin this measure are very probably semantus trochees.



2. φᾱμᾱ | Παρνᾱσσ | οὔ τὸν ᾱ | δῆλὸν | ᾱνδρᾱ | πᾱντ'  
ἶχν | εὔειν
3. φοιτ | ᾱ γᾱρ ὕπ' ᾱγρ | ἰᾱν
4. ἴλ | ᾱν ἄνᾱ τ' ᾱντρ | ᾱ καῖ
5. πέτρ | ᾱς ὦς ταῦρ | ὄς¹
6. μελέος | μελέω || πόδι χῆρ | εὔων ||
7. τᾱ μέσομ | φᾱλᾱ γᾱς || ᾱπὸνδοφ | ἰζών ||
8. μαντ | εἰᾱ τᾱ δ' αἰ | εἰ
9. ζώντᾱ | περὶπο || τᾱταῖ.

V. Vss. 476–484 (Leipsic ed. 483–497).

STROPHE É.

1. δεῖνᾱ μέν οὔν, | δεῖνᾱ τᾱρᾱσσ | εἰ σοφὸς οἷ | ὦνδ-  
θετᾱς.
2. οὔτῃ δοκοῦντ', | οὔτ' ᾱποφᾱσκ | ὄνθ'· ὃ τῖ λῆξ | ὦ  
δ' ᾱπορῶ
3. πέτομαῖ | δ' ἐλπῖσιν, οὔτ' | ἐνθαδ' ὄρων, | οὔτ' ὀπίσω
4. τῖ γᾱρ ἦ | Λᾱβδᾱκίδαῖς, | ἦ
5. τῶ Πόλυβου | νεῖκὸς ἔκειτ', | οὔτῃ παροῖ | θεν ποτ'  
ἐγῶγ'
6. οὔτῃ τᾱνῦν | πῶ
7. ἐμαῖθον | πρὸς ὅτου || \* \* \* \* | δῆ βάσανῶ²
8. ἐπὶ τᾱν | ἐπὶδᾱ || μὸν φᾱτῖν εἰμ' | Οἰδῖποδᾱ
9. Λᾱβδᾱκῖ | δαῖς ἐπὶ | κοῦρὸς ᾱδῆ | λῶν θᾱνᾱτῶν.

1. Choriambic tetrameter.

2. The same measure.

3. An anapaest, with a choriambic trimeter.

4. An anapaest, with a choriambic monometer hypercat.

5. Choriambic tetrameter.

6. Choriambic monometer hypercatalectic.

1. Consult Hermann, *Elem. Doctr. Metr.* p. 359, ed. *Glasg.*

2. A word is wanting here to complete the measure, and make the line answer to the corresponding one of the antistrophe. Hermann suggests *χρησάμενος*.

7. Anapæstic monometer and choriambic dimeter.
8. The same measure.
9. Dactylic dimeter and choriambic dimeter.

V. Vss. 485—493 (Leipsic ed. 498—511).

ANTISTROPHE É.

1. ἀλλ' ὁ μὲν οὖν | Ζεῦς, ὁ τ' Ἀπόλλ | ὦν ξύνετοί, |  
καὶ τὰ βροτῶν.
2. εἰδοῦτες ἀνδρ | ὦν δ' ὅτι μάντ | ἰς πλεόν ἦ | γῶ φέ-  
ρεται
3. κρίσις οὐκ | ἐστὶν ἄλῃ | θῆς σοφίᾳ | δ' ἂν σοφίαν
4. παρ᾽ αὐτοῖς | εἰς ἄνῃ | ἀλλ'
5. οὐπὸτ' ἐγὼ | ἂν πρὶν ἰδοῖμ' | ὁρθὸν ἔπος, | μεμφο-  
μένων
6. ἂν κατὰφαί | ἦν
7. φανερὰ | γὰρ ἐπ' αὖ || τῷ πτερὸ ἔσσω | ἦλθε κόρα
8. ποτὲ καὶ | σοφὸς ὦφθ || ἦ, βάσανῳ | θ' ἠδ' ὑποδλῖς
9. τῷ ἅπ' ἔ | μᾶς φρένός | οὐπὸτ' ὄφλῃ | σεῖ κακίαν.

VI. Vss. 630—636 (Leipsic ed. 649—657).

STROPHE ζ'.

1. πίθ | οὐ θέλῃ | σᾶς φρονῇ | σᾶς τ' ἀνάξ, | λίσσῃ.
2. τί σοί | θέλεις || δῆτ' εἰ | καθῶ ||
3. τον | οὐτὲ πρὶν | νῆπιόν, | νῦν τ' ἐν ὀρκ | ὦ μέγαν
4. κατὰιδ | ἔσαι. ||
5. οἷσθ' οὖν | ἃ χρῆς || εἰς; οἷδ | ἃ. φράς || ἔ δῃ | τί  
φῆς ||
6. τὸν ἐνάγῃ φίλον | μῆποτ' ἐν αἰτιά
7. οὖν ἀφάνει λόγῳ | ἀτίμον βάλεῖν

1. Cretic tetrameter, with anacrusis.
2. Iambic dimeter.
3. Cretic tetrameter, with anacrusis.

4. Iambic monometer.
5. Iambic trimeter.
6. Dochmiac dimeter.
7. Dochmiac dimeter.

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VII. Vss. 639-645 (Leipsic ed. 660-668).

STROPHE ζ.

1. οὐ τὸν | πάντων | θεῶν | θεὸν προῖον ἀλλῖον
2. ἔπει ἄθεός, ἀφῖλός, | ὃ τῖ πῦματὸν
3. ὀλοῖμᾶν φρόνῃ | σῖν εἰ τᾶνδ' ἔχῳ
4. ἀλλᾶ μ' ᾶ | δυσμῶρως<sup>1</sup>
5. γὰ φθίνουσᾶ τρῦχ | εἰ
6. καὶ τᾶδ' | εἰ κακ || οἷς κακ | ᾶ
7. προσαψεῖ τοῖς | πᾶλαι | τᾶ προς || σφῶν.

- 
1. Ischiorrhagic iambi, with dochmius.
  2. A dochmiac and cretic monometer.<sup>2</sup>
  3. Dochmiac dimeter.
  4. Cretic dimeter.
  5. Dochmiac monometer hypercatalectic.
  6. Trochaic dimeter catalectic.
  7. Antispast and iambic monometer hypercatalectic.

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VI. Vss. 655-661 (Leipsic ed. 678-686).

ANTISTROPHE ζ'.

1. γύ | ναὶ τῖ μελλ | εἰς κομίς | εἰν δομῶν | τὸνδ' ἔσῳ
2. μαθοῦ | σᾶ γ' ἦ || τίς ἦ | τῦχῇ. ||
3. δόκ | ἦσις ἄγν | ὥς λογῶν | ἦλθε, δᾶπτ | εἰ δέ καὶ
4. τὸ μῇ 'ν | δῖκον ||

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1. We have adopted Hermann's emendation, μ' ᾶ δυσμῶρως, in place of the common reading, μοι δυσμῶρως, and have rejected ψυχάν, which the common text gives in the succeeding line.

2. The dochmius is here resolved into eight short syllables (*Seidler, de Vers. Dochm.* p. 63, seq.), and the cretic into five.

5. *ἄμφοϊν* | *ἄπ' αὐτ* || *οἶν ναῖ* | *χῖ καὶ* || *τίς ἦν* | *λόγος* ||  
 6. *ἄλις ἔμοιγ'* *ἄλις* | *γὰς προῖπον* *οὔμενās*  
 7. *φαῖνεται*, *ἐνθ'* *ἐλῆξ* | *ἐν αὐτοῦ μένειν*.

VII. Vss. 664–670 (Leipsic ed. 689–697).

ANTISTROPHE ζ'.

1. *ῶ 'ναῖξ* | *εἰπὼν* | *μὲν οὐχ* | *ἄπαξ μόνον ἰσθί* *δε*  
 2. *παῖρα φρονίμων*, *ἀπορὼν* | *ἐπὶ φρονίμῃ*  
 3. *πέφανθαί μ'* *ἄν εἰ* | *σὲ νοσφίζομαι*  
 4. *ὄστ'* *ἐμᾶν* | *γὰν φίλᾶν*  
 5. *ἐν πόνοις ἄλῃ* | *οὐ-*  
 6. *σᾶν κατ'* | *ὀρθὼν* || *οὐρίς* | *ἄς*  
 7. *τᾶνν τ'* *εὐπόμπ* | *ὅς εἰ* | *δύναι* || *ὀ*.

VIII. Vss. 836–845 (Leipsic ed. 863–872).

STROPHE η'.

1. *εἰ μοῖ* | *ξύνει* || *ἦ φέρ* | *ὄντι* ||  
 2. *μοῖρα τᾶν εὐ* | *σεπτὼν ἄγνει* | *ἄν λόγων*  
 3. *ἔργ* | *ῶν τε πάντων*, | *ῶν νόμ* | *οἱ προ* || *κεῖνται* |  
 4. *ὑψιπόδες*, | *οὐρανί* | *ἄν δι'*  
 5. *αἰθέρα* | *τεκνῶ* || *θέντ* | *ἔς ῶν* | *Ὀλύμπ* || *ος*  
 6. *πατ* | *ἦρ μόνος οὐ* | *δέ νιν*  
 7. *θνα* | *τᾶ φύσις ἄν* | *ἔρων*  
 8. *ἔτικτ* | *ἐν οὐ* || *δε*  
 9. *μῆν ποτὲ λα* | *θα κατ᾿ακοῖμ* | *ἄσει*  
 10. *μέγας ἐν τοῦ* | *τοῖς θεός* | *οὐδέ* | *γῆραςκ* | *εἰ*.

1. Iambic dimeter and trochaic dimeter.  
 2. Epitritic dimeter and cretic monometer.  
 3. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.  
 4. First pæon, dactyl and trochee.  
 5. Two iambic monometers hypercatalectic.

6. Glyconic.
7. The same measure.
8. Iambic monometer hypercatalectic.
9. Choriambic dimeter, with a spondee.
10. Ionic a minore and logædic, with spondaic ending.



### VIII. Vss. 846–855 (Leipsic ed. 873–882).

#### ANTISTROPHE ή.

1. ὑβρίς | φυτεῦ || εἰ τῦ | ράννδον
2. ὑβρίς εἰ πολλ | ὦν ὑπερπλήσθ | ἦ μάτᾱν
3. ἄ | μῆ 'πίκαῖρᾱ | μῆδῃ | σὺμφερ | ὄντᾱ
4. ἀκρότᾱτόν | εἰσαῶνᾱβ | ἄσ' ἔς
5. ἄποτό | μὸν ὦ || ροῦ | σὲν εἰς | ἀνάγκ || ἄν
6. ἐνθ' | οὐ ποδί χρῆ | σῖμῶ
7. χρῆ | ταῖ· τὸ κάλῶς | δ' ἔχον
8. πόλει | πᾶλαισιν || α
9. μῆποτῃ λῦ | σαῖ θεῶν αἰ | τοῦμαῖ
10. θεῶν οὐ λῆξ | ὦ ποτῃ | προστᾱ | τᾱν ἰσχ | ὦν.



### IX. Vss. 856–868 (Leipsic ed. 883–896).

#### STROPHE θ'.

1. εἰ δῃ | τίς ὑπέρ || ὀπτᾱ | χερσίν ||
2. ἦ λῥγ | ὦ πόρ || εὐῆτ | αἰ
3. δίκ | ἄς ἄφῶβ | ἦτος, | οὐδῃ |
4. δαῖμόν | ὦν ἔδ || ἦ σῆβ | ὦν
5. κακ | ἄ νῖν ἔλ | οἴτο | μοῖρᾱ |
6. δῦσποτμ | οὐ χᾱρ || ἰν χλῖδ | ἄς
7. εἰ | μῆ τὸ κέρδος | κέρδᾱν | εἰ δίκ | αἰῶς
8. καὶ | τῶν ἄσεπτῶν | ἐρῃεταιῖ
9. ἦ | τῶν ἀθικτῶν | ἔξῃ | ταῖ μάτ | ἄζων |
10. τίς ἔτι | ποτ' ἐν || τοῖσδ ἄν· | ἦρ θυμ || οὐ βῆλ | ἦ
11. ἐρῃεταιῖ ψῦχ | ἄς ἀμῦνειν

12. εἰ γάρ αἰ τοῖ | αἰδῆ πραῖεις | τῖμαἰ  
 13. τί | δεῖ μὲ χόρ | εὐεῖν ;
- 

1. Trochaic dimeter.
  2. Trochaic dimeter catalectic.
  3. Logædic, with anacrusis.
  4. Trochaic dimeter catalectic.
  5. Logædic, with anacrusis.
  6. Trochaic dimeter catalectic.
  7. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.
  8. Epitritic monometer, with anacrusis, and cretic.
  9. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.
  10. Iambic monometer and trochaic dimeter catalectic.
  11. Epitritic dimeter.
  12. Epitritic dimeter, with cretic.
  13. Adonic, with anacrusis.
- 

IX. Vss. 869–881 (Leipsic ed. 897–910).

ANTISTROPHE Θ'.

1. οὐκ ἔτ | ἱ τὸν ᾗ || θῖκτὸν | εἰμῖ ||
2. γὰς ἔπ' | ὀμφᾶλ || ὄν σεβ | ὦν
3. οὐδ' | ἐς τὸν ᾠ | βαῖσι | νᾶδν |
4. οὐδῆ | τᾶν Ὀλ || ὑμπῖ | ᾶν
5. εἰ | μῆ τᾶδῆ | χειρὸ | δεῖκτᾶ
6. πᾶσιν | ἀρμὸ || σεῖ βροτ | οῖς
7. ἀλλ' | ὦ κρᾶτὺνῶν | εἰπῆρ | ὀρθ' ἄκ | οὐεῖς
8. Ζεῦ, | πᾶντ' ἀνᾶσσῶν, | μῆ λᾶθῇ
9. σε, | τᾶν τέ σᾶν ᾗ | θᾶνᾶτὸν | αἰῆν | ἀρχᾶν
10. φθῖνόντ | ᾗ γάρ || Λᾶῖ | οὐ πᾶλ || αἰᾶ | τᾶ
11. θεσφᾶτ' ἐξαῖ | ρουσίην ἡδῇ
12. κοῦδάμου τῖ | μαῖς Ἀπολλῶν | ἐμφᾶνῆς
13. ἔρ | ρεῖ δῆ τᾶ | θεῖᾶ.

## X. Vss. 1057–1067 (Leipsic ed. 1086–1097).

## STROPHE ι.

1. *eīpēr ēgō | māntīs | eīmī ||*
2. *kaī kǎtā gnōm | ḥn ἰdrīs |*
3. *oū tōn Ὀλ | ūmpōn ἄπ | eīrōn }*
4. *ō Kīthaīrōn, | oūk ἔσει*
5. *tān aūr | ἰōn || pānselēhnōn*
6. *μη ου σē γē | kaī pǎtrī | ōtān | Oīdīpou*
7. *kaī trophōn kaī | mēter' aūxeīn*
8. *kaī choreūēsth | aī prōs ḥmōn*
9. *ōs ēpī | ḥrǎ phēr | ōn*
10. *tǎ toīs | ἔμοīs || tūrānn | oīs*
11. *ι | ḥlē | Phoībē, | soi dē | taūt' ἄρ | ēst' eī | ḥ.*

1. Choriambic monometer and trochaic monometer.
2. } Epitritic monometer and dactylic tetrameter.
3. }
4. Epitritic monometer and cretic.
5. Iambic monometer and epitrite.
6. Dactylic tetrameter.
7. Epitritic dimeter.
8. The same measure.
9. Dactylic dimeter hypercatalectic.
10. Iambic dimeter catalectic.
11. Logaedic, with anacrusis and catalectic syllable.

## X. Vss. 1068–1078 (Leipsic ed. 1098–1109).

## ANTISTROPHE ι.

1. *tīs sē, tēknōn, | tīs σ' ē | tiktē ||*
2. *tōn mǎkraīōn | ōn ἄρǎ |*
3. *Pānōs ὄρ | ēssībǎ | tā pou }*
4. *prōspēlāstheīs, | ḥ sē γē*

5. τῖς θυγατῆρ, | Λοξίου ; τῷ<sup>1</sup>  
 6. γάρ πλαῖκῆς | ἀγρόνῳ | μοι παῖσ | αἱ φίλαι  
 7. εἰθ' ὃ Κῦλλᾶ | νᾶς ἀνᾶσσῶν  
 8. εἰθ' ὃ Βᾶκχεϊ | ὃς θεὸς ναϊ-  
 9. ὦν ἐπ' ἄκρ | ὦν ὄρε | ὦν  
 10. εὐρήμ | ἃ δέξ || ἄτ' ἐκ | τοῦ  
 11. Νυμφ | ἄν Ἑλῖ | κῶνιδ' | ὦν αἰς | πλείστα | σὺμ-  
 παῖζ | ει.

XI. Vss. 1155-1165 (Leipsic ed. 1186-1195).

STROPHE ιά.

1. Ἴ | ὦ γενεαῖ | βροτῶν  
 2. ὥς ὕ | μᾶς ἰσαῖ καὶ | τῷ μῆ-  
 3. δὲν ζῷ | σαῖς ἐναριθμ | ὦ  
 4. τίς | γάρ, τίς ἀνῆρ | πλεόν  
 5. τᾶς εὐ | δαίμονιᾶς | φέρει  
 6. ἧ τοσ | οὔτον ὅσον | δοκεῖν  
 7. καὶ δόξ | ἀντ' ἀποκλῖ | ναῖ  
 8. τὸ σόν | τοῖ παρᾶδειγμ' | ἔχων  
 9. τὸν σόν | δαίμονᾶ, τὸν | σόν ὦ  
 10. τλαῖμον | Οἰδιπόδᾶ, | βροτῶν  
 11. οὐ | δένᾶ μακάριζ | ὦ.

1. Glyconic.  
 2. Glyconic, with a spondee in the base.  
 3. Pherecratic.  
 4. Glyconic.  
 5. Glyconic, with a spondee in the base.  
 6. Glyconic, with a trochee in the base.  
 7. Pherecratic.  
 8. Glyconic, with an iambus in the base.

1. The choriambus in this line answers to the iambic syzygy in the corresponding verse of the chorus. Compare Hermann, *Elem. Doctr. Metr.* p. 160, ed. Lips.—*Id. Epit.* p. 160.



9. Glyconic, with a spondee in the base.
10. Glyconic, with a trochee in the base.
11. Pherecratic.<sup>1</sup>

## XI. Vss. 1166–1176 (Leipsic ed. 1196–1203).

### ANTISTROPHE ια.

1. δσ | τῖς κᾶθ' ὑπέρ | βόλᾱν
2. τοξεύ | σᾶς ἔκρᾱτῇ | σᾶς τοῦ
3. πάντ' εὐ | δαῖμὸνός ὀλβ | οὔ
4. ὦ | Ζεῦ, κᾶτᾱ μὲν | φθίσᾱς
5. τὰν γαμψ | ὠνῦχᾱ πᾶρθ | ἔνός
6. χρησμφ | δὸν θᾶνᾱτῶν | δ' ἔμφ
7. χώρα | πῦργός ἄνεστ | ᾱς
8. ἐξ οὗ | καὶ βασιλεὺς | κᾶλει
9. ἐμός, | καὶ τᾱ μέγιστ' | ἔτι-
10. μάθης, | ταῖς μέγαλαῖς | ἵν ἐν
11. Θή | βαῖσιν ἄνᾱσσο | ὦν.

## XII. Vss. 1177–1187 (Leipsic ed. 1204–1212).

### STROPHE ιβ'.

1. τᾱνῦν | δ' ἄκοῦ || εἶν, | τῖς ᾱθλ | ἰῶ || τέρως |
2. τῖς ἐν | πόνοις || ἵν, | τῖς ᾱ | ταῖς ᾱγρ | ἰαῖς
3. ξῦνοῖ | κός ᾱλλ || ᾱγᾱ | βῖοῦ |
4. ἰῶ κλεινόν | Οἰδῖ | ποῦ κᾶρ || ᾱ
5. ὦ μέγ | ᾱς λίμ || ἦν
6. αὐτός | ἦρκῆς || ἐν
7. παιδῖ | καὶ πατρ || ἰ
8. θαλάμῃ | πόλῳ || πέσειν
9. πῶς πότῃ, | πῶς πόθ' | αἰ πατρ | ὠαῖ σ' |
10. ἄλοκῃς | φέρειν, || τᾱλᾱς |
11. σίγ' ἑδῦνᾱσθῇ | σᾶν ἔς | τῶσόν || δῃ.

---

1. The first syllable of the choriambus is resolved into two short.

1. Iambic monometer hypercat. and dimeter brach.
2. Iambic monom. hypercat. and ischiorrhogic iambi.
3. Iambic dimeter.
4. Antispastic monom. and trochaic monom. hypercat.
5. Trochaic monometer hypercatalectic.
6. The same measure.
7. The same measure.
8. Iambic dimeter brachycatalectic.
9. Logædic.
10. Iambic dimeter brachycatalectic.
11. Antispastic monom. and iambic monom. hypercat.

## XII. Vss. 1188–1198 (Leipsic ed. 1213–1222).

### ANTISTROPHE ιβ'.

1. ἔφεϋρ | ἔ σ' ᾶ || κῶνθ' | ὄ πᾶνθ' | ὄρῶν || χρῶνός |
2. Δῖκᾶ | δῖκᾶζ || εἰ | γᾶμὸν ᾶ | γᾶμὸν || πᾶλαῖ | <sup>1</sup>
3. τέκνοῦντ | ᾶ καὶ || τέκνοῦ | μένῳν. ||
4. ἰῶ Λαῖ | εἰῶν | τέκνῳν || \*
5. εἰθῆ | σ', εἰθῆ | \*
6. μῆπῶτ' | εἰδῶ || μᾶν
7. δῦρῶμ | αἰ γᾶρ || ῶς
8. περὶᾶλλ | ἰᾶκχ || ἰῶν |
9. ἔκ στῶμᾶ | τῶν τῶ | δ' ὀρθῶν | εἰπεῖν |
10. ἄνῆπνεῦ | σᾶ τ' ἔκ || σῆθῆν |
11. καὶ κατέκοιμῆσ | ᾶ τοῦ | μὸν ὀμμ | ᾶ.

## XIII. Vss. 1272–1282 (Leipsic ed. 1297–1306).

### ANAPÆSTICS.

1. ῶ δεῖν | ὄν ἰδεῖν || πᾶθός ᾶν | θρῶποις ||
2. ῶ δεῖν | ὄτᾶτῶν || πᾶντῶν | ὄσ' ἔγῶ ||
3. πρῶσῆκῦρσ' | ἦδῆ || τῖς σ', ῶ | τλᾶμῶν ||

---

1. We have adopted Hermann's reading in this and the corresponding line of the strophe.

4. προῤσεῖδῃ | μᾶνῖᾱ ; || τῖς ὁ πῆ | δῆσᾱς ||
5. μεῖζόνᾱ | δαῖμῶν || τῶν μᾱ | κῖστῶν ||
6. προς σῇ | δῦσδαῖ || μόνι μοῖρ | ᾱ (Paræmiac.)
7. φεῦ φεῦ | δῦστᾱν'. || ἄλλ' οὔδ' | ἔσιδεῖν ||
8. δῦνᾱμαῖ | σ', ἔθελῶν || πῶλλ' ἄνερ | ἔσθαῖ ||
9. πῶλλᾱ πῦ | θῆσθαῖ, || πῶλλᾱ δ' ἄθρ | ῆσαῖ ||
10. τοῖᾱν | φρίκῃν || πᾶρῥχεῖς | μοῖ. (Paræmiac.)

#### XIV. Vss. 1283–1287 (Leipsic ed. 1307–1311).

##### ANAPÆSTICS.

1. αῖ αῖ, | αῖ αῖ, ||
2. φεῦ, φεῦ· | δῦστᾱ || νὸς ἔγῳ. | ποῖ γᾱς ||
3. φῆρῳμαῖ | τλᾱμῶν ; || πᾱ μοῖ | φθῳγγᾱ ||
4. διᾱπέτῃ | ταῖ τᾱς || αῖῳ | φῳρᾱδῃν ||<sup>1</sup>
5. ἰῳ δαῖμῳν | ἱν' ἐξῆλλου.<sup>2</sup>

#### XV. Vss. 1290–1293 (Leipsic ed. 1313–1316).

##### STROPHE ιγ'.

1. ἰῳ | σκῳτου ||<sup>3</sup>
2. νῆφὸς ἔμῳν ἄποτρᾱπόν | ἐπῖπλῳμένῳν ἄφᾱτῳν<sup>4</sup>
3. ἄδᾱμᾱτῳν τῃ καῖ | δῦσοῦρῖστῳν ὄν
4. οἰμοῖ. |<sup>5</sup>

1. Iambic monometer

2. Dochmiac dimeter.

1. A proceleusmaticus in the first place. On the admissibility of this foot into anapæstic measure, consult Hermann, *Elem. Doctr. Metr.* p. 243, *ed. Glasg.*

2. We have adopted Hermann's arrangement. "*Ex mea descriptione versus ultimus constat duobus dochmiacis, quo genere versuum sæpe clauduntur systemata, iisque præmisso proceleusmatico.*" *Herm. ad loc.*

3. With regard to the iambic monometer preceding the dochmiac measure, consult Seidler, *de Vers. Dochm.* p. 116, *seq.*

4. Respecting the resolution of the dochmius into eight short syllables, consult Seidler, *de V. D.* p. 63.

5. Regarded by some as a semantus trochee.

3. The same measure.

4. Extra metrum.

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XV. Vss. 1297–1300 (Leipsic ed. 1321–1324).

ANTISTROPHE ιγ'.

1. ἰῶ | φίλωσ ||
2. σὺ μὲν ἔμοῃς ἐπιπόλοῃς | ἔτι μόνιμοῃς ἔτι γάρ
3. ὑπόμηνεις μὲ τὸν | τυφλὸν κηδεῶν
4. φεῦ φεῦ. |

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XVI. Vss. 1305–1310 (Leipsic ed. 1329–1334).

STROPHE ιδ'.

1. Ἀπολλῶν τᾶδ' ἦν | Ἀπολλ | ῶν, ῶ | φίλοι |
2. ὁ καλᾶ | τᾶδ' ἔμα | τέλων | κακᾶ τᾶδ' ἔμα παθεᾶ |
3. ἔπαῖσ | εἰ δ' αὖ || τόχειρ | νῖν οὖ || τίς ἀλλ | ἐγῶ ||  
τλαμῶν |
4. τί γάρ ἔδει μ' ὄραν |
5. ὅτῳ | γ' ὄρων || τί μῆ | δέν ἦν || ἰδεῖν | γλυκῦ. ||
6. ἦν ταῦθ', | ὅπως || πέρ καί | σὺ φῆς. ||

- 
1. Dochmiac monometer and ischiorrhogic iambi.
  2. Ischiorrhogic iambi and dochmiac monometer.
  3. Iambic trimeter and semantus trochee.
  4. Dochmiac monometer.
  5. Iambic trimeter.
  6. Iambic dimeter.

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XVII. Vss. 1311–1317 (Leipsic ed. 1337–1343).

STROPHE ιε'.

1. τι | δῆτ' ἔμοι | βλεπτόν ῆ |
2. στερκτόν | ῆ πρόσ || ῆγορ | ὄν
3. ἔτ' ἔστ' | ἄκου || εἶν | ῆδόν | ᾗ φίλ || οἱ

4. ἀπαγέτ' ἐκτὸπιόν | ὅτι τὰχιστα μὲ
5. ἀπαγέτ' ὦ φίλοι | τὸν ὀλέθρον μέγαν
6. τὸν κατάρατὸτάτων | ἐτί δὲ καὶ θεοῖς
7. ἐχθρότατων βρότων. |

1. Cretic dimeter, with anacrusis.<sup>1</sup>
2. Trochaic dimeter catalectic.
3. Iambic monom. hyperc. and trochaic mon. hyperc.
4. Dochmiac dimeter.<sup>2</sup>
5. The same measure.
6. The same measure.<sup>3</sup>
7. Dochmiac monometer.

#### XVI. Vss. 1320–1325 (Leipsic ed. 1849–1854).

##### ANTISTROPHE ιδ'.

1. ὅλοιθ' ὅστις ἦν | ὅς ἀπ' ἄγρ | ἰᾶς | πῆδᾶς |
2. νομαῶδός | ἐπιπόδ | ἰᾶς | ἐλαβε μ' ἀπὸ τῆ φόνου |
3. ἔρρυ | τὸ κᾶν || ἔσωσ | ἐν οὐδ || ἐν εἰς | χάριν ||  
πρᾶσσων |
4. τότε γὰρ ἄν θᾶνῶν |
5. οὐκ ἦν | φίλοι || σὶν οὐδ' | ἔμοι || τὸσσόνδ' | ἄχος. ||
6. θῆλόντ | ἰ κᾶ || μοι τοῦτ' | ἄν ἦν. ||

#### XVII. Vss. 1326–1332 (Leipsic ed. 1857–1863).

##### ANTISTROPHE ιε'.

1. οὐκ οὖν πατρός | γ' ἄν φόν εὖς
2. ἦλθόν | οὐδέ || νῦμφι | ὅς
3. βρότοις | ἐκλή || θῆν | ὦν ἔ | φῦν ἀπ || δ
4. νῦν δ' ἀθεός μὲν εἰμ' | ἀνδσιῶν δὲ παῖς
5. ὁμογενῆς δ' ἀφ' ὦν | αὐτός ἐφῦν τᾶλᾶς

1. Seidler, *de Versibus Dochmiacis*, p. 144.
2. *Ibid.*, p. 58.
3. Compare Hermann, *ad loc.*

6. εἰ δὲ τί πρεσβυτέρων | ἔφῃ κακοῦ κακῶν

7. τοῦτ' ἔλαχ' Οἰδίπους. |

### XVIII. Vss. 1490–1496 (Leipsic ed. 1524–1530).

#### TROCHAIC TETRAMETERS CATALECTIC.

1. ὦ πατρ | ἄς Θῆβ || ἦς ἔν | οἴκοι || λεῦσαετ', | Οἰδί ||  
ποῦς ὄδ | ἔ

2. ὅς τᾱ | κλειν' αἶν || ἱγμᾱτ' | ἦδῃ, || καὶ κρατ | ἰστος ||  
ἦν ἄν | ἦρ

3. ὅστις | οὐ ζῆλ || ὦ πόλ | ἱτῶν || καὶ τύχ | αἷς ἔπ ||  
ἰβλεπ | ὦν

4. εἷς ὅς | ὄν κλυδ || ὦνᾱ | δεινῆς || σῦμφῶρ | ἄς ἔλ ||  
ἦλῡ | θεν

5. ὥστῃ | θνητῶν || ὄντ', ἔ | κεινῇν || τῇν τέλ | εὔται ||  
ἄν ἰδ | εἶν

6. ἡμέρ | ἄν ἔπ || ἰσκόπ | οὔντᾱ, || μῆδέν | ὀλβίζ || εἶν  
πρίν | ἄν

7. τέρμᾱ | τοῦ δι || οὐ πέρ | ἄσῃ, || μῆδέν | ἀλγεῖν || ὄν  
πᾶθ | ὦν.

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PART IV.

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INDO-GERMANIC ANALOGIES.

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# INDO-GERMANIC ANALOGIES.

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## I. OF LANGUAGE IN GENERAL.

I. THE farther comparative philology carries back its researches into the earlier periods of the history of language, the more convinced do we become that all the spoken idioms of the globe have originated from one common source, and, consequently, that all the members of our race may trace their descent from one common parentage.

II. The idea of a primitive language for our species, though often made a subject of ridicule by the superficial and half-learned inquirer, rests on too firm a basis to be shaken, and connects itself too closely with the earliest traditions of our race, as recorded in the sacred writings, to leave any doubt of its truth on the mind of the philologist.

III. What this primitive language may have been is, of course, all uncertainty, and each investigator is here left to the conclusions of his own judgment. It would seem, however, that a very large portion of this early vocabulary consisted of terms which sought to imitate, by their sounds, the various movements of the natural world, such as the noise of thunder, the roaring of the tempest, the gentle or rapid flow of waters, and the different cries of the animal creation.

IV. The simple narrative of Scripture, which represents the Deity as bringing into the presence of our first parent the numerous creatures that peopled his new domains, in order that the progenitor of our race might give each its appropriate name, is only another way of stating that the germe of language is a faculty inherent in the soul, and that the appellations given by Adam to the various members of the animal kingdom consisted simply of imitations of their peculiar cries, or of attempts to express, in strong though inartificial terms, some striking peculiarity of structure.

V. Following up this idea, we will come naturally to the conclusion that, in the infancy of our species, a close sympathy, founded on immutable laws, must have united the visible to the intellectual world, and that the result of this sympathy manifested itself in a variety of simple but expressive sounds, which, by gradual combinations and progressive improvement, formed eventually the splendid fabric of language.

VI. The earliest spoken idiom of our race was necessarily analogous to the sensations which gave it birth. Melodious sounds were employed to express soft and gentle emotions ; sounds of a rough or harsh nature served to indicate what was painful or unpleasing ; beauty, activity, and strength were each depicted, as it were, by different intonations, and thus each syllable became a kind of musical note, the peculiar force of which we are still, in many cases, able to perceive, though so many ages have intervened.<sup>1</sup>

VII. To pretend to analyze, however, at the present day, all these accordances of the soul of man with external nature ; to endeavour to show how each rapid perception of form, of movement, and of colour, affected in different ways the internal sense, and was then enunciated by some particular sound, is a task which presents insuperable difficulties, and bids defiance to the most ingenious hypotheses.

VIII. The utmost that we can ascertain respecting the earlier movements of language is simply this : that primitive words must have been comparatively few in number, and all of them monosyllabic ; that each element of these syllables, designating as it did some principal object, was soon applied, in various combinations, to a series of other objects analogous to the first, which last served in their turn as types for new analogies ; and that thus, by a progressive march, the same sounds became applied to a multitude of things, always more and more removed from each other, and the affiliation of which, though real, became continually less apparent.

IX. Guided by that instinct of comparison or assimilation so inherent in the human mind, thought, though infinite in its essence, submitted, nevertheless, to the restrictive forms of language, and yielded itself to general laws, which arranged in the same class all things that were susceptible of partial approximation. Hence we see, in the most ancient languages, and those that are nearest the infancy of our species, the ideas of height and depth, of hollowness and convexity, of light and heat, of cold and gloom, expressed by one and the same sound, as being of one and the same origin.

X. The rapid increase of the human family, and the corresponding increase of their relations and wants ; the modification of material objects by the inventive spirit of man, and his subjugation of the domain of nature, in order to adapt it more immediately to his use, all tended to the gradual but sure development of what had at first been little better than the union of a few simple sounds ; and language, departing in this way more and more from its monosyllabic, changed at last into what may be called a polysyllabic, character.

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1. *Kichoff, Parallèle des Langues, &c.*, p. 4, seq.

XI. The division of the human family, by their necessary dispersion in quest of new and more distant abodes, soon brought about other and more important changes. Separated from each other by wide intervals, by mountains, rivers, and seas, intervals which great terrestrial revolutions contributed from time to time to increase, the various tribes that had migrated from home wrought out each their peculiar idiom under influences of the most opposite character. Melodious in the temperate regions of the globe, languid under the fires of the tropics, strong and rough amid the snows and ice of the north, language was employed under these different characters to depict respectively the contemplative life of the shepherd, the listless inactivity of the tenant of southern climes, and the menacing cries of hardy and warlike tribes; and, in this way, what were at first intonations common to all, became, under each of these three distinct influences, as different as were the characters of the different tribes or races that employed them.

XII. Amid the various movements of our race, some tribes, in removing from the common centre of civilization, fell into barbarism; while others, more fortunate, attained, in process of time, to a high degree of culture. Among the former, continually agitated and divided as they were by intestine wars, language, which had already begun to degenerate, broke off into a multitude of idioms, as vague and fluctuating as they were strange and incoherent. Among civilized communities, on the other hand, which, by reason of a fertile soil and peaceable possession, had it in their power to lead an intellectual life, and to make themselves acquainted with sciences and arts, language became more and more polished, and, extending itself in a constant and uniform manner, knew no other limits save the frontiers of the race. Hence we perceive that the idioms of Europe have all a common physiognomy, whereas those of the aborigines of our own country differ almost continually in the case of each petty tribe.

XIII. The conclusions, then, which we are authorized to draw from a careful examination of this most interesting subject are manifestly the following: 1. There was originally but one<sup>1</sup> single language; 2. What are called languages are, in fact, only different dialects of this primitive tongue; 3. The form of words varies, but their essence undergoes no

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1. "Si se comparan hoy las muchas lenguas que hay esparcidas por la superficie del globo, se verá que todas ellas descienden de una sola, y que guardan tal hermandad y analogía en su estructura, que no serán otra cosa que la misma lengua primitiva variada, cambiada, enriquecida." (*Zamacola*).—"Il résulte de ces principes, que parmi les hordes les moins civilisées, il est impossible d'en trouver une seule dont le vocabulaire ne présente un certain nombre de mots également usités dans les dialectes les plus connus. Mais les '*innumera linguæ dissimilimæ inter se, ita ut nullis machinis ad communem originem retrahi possint*,' voilà ce qu'on chercherait en vain sur notre globe." (*Mérian, Principes de l'Étude comparative des Langues*, p. 3; *in notis*.)

change ; 4. The essence of words is in the roots, and in the elements which compose these roots.

## II. OF ROOTS.

I. In every word composed of several syllables, a single one alone of these comprises the fundamental idea of the word, and is termed the radical syllable. The others are merely accessory, and serve to modify the meaning of the primitive one.

II. All roots are monosyllabic, and consist generally of three letters, a consonant, a vowel, and a consonant.

III. With regard to what are erroneously styled dissyllabic roots, it will be well to bear constantly in mind the judicious observation of Adelung :<sup>1</sup> " Every word, without exception, may be reduced to a monosyllabic root, and ought to be so reduced if we wish to follow the path which nature has traced out for us. If the grammarians, who laboured on the Semitic tongues, misled by a blind regard for rabbinical authority, still hold to the doctrine of dissyllabic roots, this error only shows the proneness of man towards everything complicated and intricate, at the expense of simplicity and the clearest indications of nature."

IV. For example, to carry out the idea of Adelung, why are we to regard *katal* as a root in Hebrew, when we have in Latin *cæd-o*, and in English *cut*? Why call *karab*, *galal*, or *marar* radicals when they can be traced respectively to *kar*, *gal*, and *mar*? He who should doubt whether the roots just mentioned be really so or not, would doubt, in like manner, whether the syllables *cæd* in *cædo*, *car* in *caro*, *cap* in *capio*, *mar* in *mare*, *κυλ* in *κυλίω*, *εἰλ* in *εἰλέω*, be radicals, and would end by withholding his assent from the clearest and most positive principles.<sup>2</sup>

V. A similar error is sometimes committed even by those who investigate the Sanscrit language. Thus, in many of the elementary works published by them, we find such roots as *bri* or *bhri*, *djna*, *kram*, *srip*, *stou*, *tri*, *trip*, *trou*, &c. Now these are, in fact, only lengthened forms, including a contracted root, or one that has lost its vowel. The root of *bri* is *bar*, *ber*, &c., and the contraction has given *bri*. This radical may be traced in the Greek *φέρ-ω*, the Latin *fer-o*, and the English "to bear." The root of *djna* is *ken* or *ghen*, the consonant *g* being pronounced like *dj*, as in many English words ; and this root may be traced in the Greek *γιν-ώσκω* and in the English *ken*. The root of *kram* is *kar*, lengthened into *karam*, and then contracted into *kram*. The root of *srip* is *sar*, *ser*, &c., preserved in the Latin *serp-o*, the Greek *εῖπ-ω*, and the Latin *rep-o*,

1. *Mithridates*, vol. i., p. 301, seq.

2. *Mérian*, p. 10. Compare *Klaproth sur les Racines des Langues Sémitiques*, appended to Mérian's work.

belonging to the same source. The root of *stou* is *sat*, *sot*, *sout*, &c., whence the Persian *soutou* or *south-ou*, and the Latin *suad-eo*. And so, in like manner, of the rest.<sup>1</sup>

### III. OF ALPHABETICAL ARRANGEMENT.

I. The numerous points of resemblance that exist between different languages would be rendered still more apparent and striking, were we not often arrested in our inquiries by the change of consonants belonging to the same series, and which are often employed the one for the other.

II. In the European alphabets the utmost confusion prevails. The series of consonants is nowhere apparent in them, and there is nothing by which we can perceive the relations which consonants produced by the same organ respectively bear to each other, and the propriety which exists for their being mutually interchanged. This propriety gives rise to an almost infinite number of variations, to which we find it extremely difficult to accustom ourselves, from the irregular disposition of our own alphabetic characters.

III. The alphabet of the Sanscrit tongue is in this respect much more philosophically arranged, though still even its disposition is far from being perfect.

IV. The order in which the Sanscrit letters are arranged is as follows :

**FIRST SERIES.** Long and short vowels and diphthongs.

**SECOND SERIES.** Guttural consonants and their modifications.

k. k'h. g. gh. ng.

**THIRD SERIES.** Palatals, which have an analogy with the preceding :

tch. tchh. dj. djh. ny.

**FOURTH SERIES.** Consonants which the grammarians designate by the name of cerebrals.<sup>2</sup>

t. th. d. dh. n.

**FIFTH SERIES.** Dentals.

t. th. d. dh. n.

**SIXTH SERIES.** Labials.

p. ph. b. bh. m.

1. *Mérian*, p. 29, *seq.*

2. The cerebrals are pronounced by turning and applying the tip of the tongue far back against the palate, which producing a hollow sound, as if proceeding from the head, is distinguished by the term *murdhanya* or cerebral. (*Wilkins*, *Sanscrit Grammar*, p. 8.)

## SEVENTH SERIES. Semivowels.\*

y. r. l. v.

## EIGHTH SERIES. Sibilants and aspirates.

j. ch. s. h. x.

V. This arrangement would be more regular if the sibilant and aspirated consonants followed immediately after the palatals, for they often confound themselves with these.

VI. An alphabet rectified in this way will present four series of homogeneous consonants, under which all those which one can imagine, and that can only be modifications of the former, easily admit of being ranged.<sup>1</sup> Thus :

I.	II.	III.	IV.
k.	s.	n.	r.
k'h.	j.	m	l.
g.	ch.	b.	y.
ng.	h.	p.	
tch.	kh.	f.	
dj.		v.	
t.			
d.			

VII. There exists an affinity between the first and second series by means of the mutual relations which *k*, *k'h*, and *g* have with *kh* or *h* aspirated, and by means of those which *t*, *d*, *tch*, *dj*, bear to *ch*, *s*, and *j*.

VIII. The third and fourth series have fewer points of contact. Nevertheless, *g* often changes into *h*, *kh*, and *v* ; the letters *f* and *h* are often confounded ; the *v* of the third and the *y* of the fourth series connect themselves with the vowel sounds ; the liquids *l*, *m*, *n* frequently supply each other's place ; while, in many idioms, *n*, *d*, and *r* are also confounded.

IX. The mutual interchange of vowels is of so frequent occurrence that it cannot be taken at all into account in the comparison of languages and dialects. Indeed, it often happens that, in the same idiom, the difference of vowel sounds only serves to indicate certain modifications of the root.

First Example. Drawn from the French.

J'-ai, tu a-s, ils o-nt, j'-a-v-ais, j'-eu-s, j'-au-rais.

Second Example. Drawn from the change of vowels in the Ger-

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1. Mérian, p. 32.

man word *stein* (stone), which in the different cognate dialects varies as follows :

German	.	.	.	<i>stein.</i>
Gothic	.	.	.	<i>stains.</i>
Anglo-Saxon	.	.	.	<i>stan.</i>
English	.	.	.	<i>stone.</i>
Dutch	.	.	.	<i>steen.</i>
Cimbric	.	.	.	<i>stoane.</i>
Islandic	.	.	.	<i>steirn.</i>
Frison	.	.	.	<i>sting.</i>
Swedish	.	.	.	<i>sten.</i>
Danish	.	.	.	<i>steen.</i>

X. In the words *liebe* (love) and *lieben* (to love), not only the vowels, but the very consonants are modified. Thus :

German	.	.	.	<i>liebe.</i>
Slavonic	.	.	.	<i>liuby. /</i>
Illyrian	.	.	.	<i>gloubao.</i>
Vende	.	.	.	<i>liobotch.</i>
Anglo-Saxon	.	.	.	<i>lufe.</i>
English	.	.	.	<i>love.</i>
Dutch	.	.	.	<i>liefde.</i>
Frison	.	.	.	<i>linoe.</i>
Finnish	.	.	.	<i>giouue.</i>
Permian	.	.	.	<i>lioubov.</i>

XI. The case is the same with the German word *graben* (to hollow out).

Gothic	.	.	.	<i>graba.</i>
Old German	.	.	.	<i>grapo.</i>
German	.	.	.	<i>graben.</i>
Danish	.	.	.	<i>grave.</i>
Swedish	.	.	.	<i>gräfoa.</i>
Esthonian	.	.	.	<i>kravi.</i>
Lappish	.	.	.	<i>grouopta.</i>
Finnish	.	.	.	<i>ravi.</i>
Russian	.	.	.	<i>rov.</i>
Georgian	.	.	.	<i>rowi.</i>
Illyrian	.	.	.	<i>rouppa.</i>

XII. A remark here very naturally presents itself : if variations such as these occur in dialects which belong all, or nearly all, to one and the



same family, what must the changes be that occur in dialects belonging to different families of languages ! And this single remark will serve us as a guide in many an intricate speculation into linguistic affinities.

XIII. Let us now pass to the variations of consonants, and give a few examples in each of the series indicated under § VI.

#### FIRST AND SECOND SERIES.

German	.	<i>kirche</i>	} church.
English	.	<i>church</i>	
Slavonic	.	<i>tserk-ov</i>	
Swedish	.	<i>kyrka</i>	
Danish	.	<i>kirk</i>	
German	.	<i>gieb-el</i> and <i>gipf-el</i> <sup>1</sup>	} summit.
Arabic	.	<i>djeb-el</i> and <i>gheb-el</i>	
German	.	<i>kopp-e</i>	
Slavonic	.	<i>sop-ka</i>	
Turkish	.	<i>top-a, tub-e, tepp-e</i>	
English	.	<i>top</i>	
Swedish	.	<i>topp</i>	
German	.	<i>kehl-e</i> <sup>2</sup>	} throat.
Latin	.	<i>gul-a</i>	
French	.	<i>gueul-e</i>	
Armenian	.	<i>koul</i>	
Georgian	.	<i>ghel-i</i>	
Arabic	.	<i>h'elq</i>	
Mongul	.	<i>khol-oi</i>	
Old German	.	<i>khel-e</i>	
German	.	<i>zahn</i>	} tooth.
Dutch	.	<i>tand</i>	
Swedish	.	<i>tand</i>	
Latin	.	<i>dens</i>	
French	.	<i>dent</i>	
Hebrew	.	<i>chen</i>	
German	.	<i>kopf</i>	} head.
Dutch	.	<i>hoofd</i>	
English	.	<i>head</i>	
Swedish	.	<i>hufved</i>	
Danish	.	<i>hoved</i>	
German	.	<i>haupt</i>	
Samoiede	.	<i>ngaib-a</i>	

The interchange of *T* and *D*, and of *P* and *B*, is very common in German. That of *F* and *H* is frequent in Spanish. Thus, from the Latin *facere*, the Spanish forms *hacer* ; from *filius*, *hijo* ; from *formosus*, *hermoso*.

1. Compare the English *gable*.

2. Compare the English *hollow*.

The interchange of *F* and *Kh* exists in the different dialects of Japan. Thus, the inhabitants of the isle of Sikokf say

<i>Khirando</i>	for	<i>Firando</i> ,	the name of a city.
<i>khana</i>	"	<i>fana</i> ,	the nose.
<i>khassi</i>	"	<i>fassi</i> ,	a bean.
<i>khebi</i>	"	<i>feb</i> ,	a snake.
<i>khisa</i>	"	<i>fisa</i> ,	the knees.
<i>khone</i>	"	<i>fone</i> ,	a bone.
<i>khourou</i>	"	<i>fourou</i> ,	to shake.

The interchange of *S*, *H*, or *Kh*, is also very frequent. For example,

German,	<i>salz</i> ,	salt,	.	Breton,	<i>hal-on</i> .
Latin,	<i>sal</i> ,	"	.	Old German,	<i>hall</i> . <sup>1</sup>
Slavonic,	<i>serdtse</i> ,	heart,		German,	<i>hertz</i> .
Slavonic,	<i>zim-a</i> ,	winter,		Greek,	<i>χειμα</i> ,
				Latin,	<i>hiems</i> .

Changes also take place between the sibilants and gutturals. Thus,

Armenian	.	.	<i>sar</i>	} mountain. <sup>2</sup>
Hebrew	.	.	<i>har</i>	
Greek	.	.	<i>ὄρος</i>	
Slavonic	.	.	<i>gor-a</i>	
Afghan	.	.	<i>ghar</i>	
Arintse (Siberia)	.	.	<i>kar</i>	

There is also an affinity between *K* and *Sh*. Thus, many Sanscrit roots which commence with *Sh* begin in Latin and Greek with *C* or *K*; as,

Sanscrit,	<i>shouin</i> <sup>3</sup> -a,	.	a dog,	.	Latin,	<i>can-is</i> ,	Greek,	<i>κύων</i> .
"	<i>sham-a</i> ,	.	softness,	.	"	<i>com-is</i> .		
"	<i>shad-a</i> ,	.	to fall,	.	"	<i>cad-ere</i> .		
"	<i>shach-a</i> ,	.	to kill,	.	"	<i>oc-cis-us</i> ,	<i>cas-us</i> .	

### THIRD SERIES.

The letters *M*, *B*, *P*, are employed for one another in the Turkish dialects. Thus, for

<i>bouz</i> ,	.	.	they say	.	<i>mouz</i> ,	ice.
<i>boinuz</i> ,	.	.	" "	.	<i>moinuz</i> ,	a horn.
<i>Bahmout</i> ,	.	.	" "	..	<i>Mahmoud</i>	(a name.)
<i>michik</i> ,	.	.	" "	.	<i>pichik</i> ,	a cat.

1. Hence the name of the city of *Halle*, derived from the neighbouring salt-mines.

2. This interchange is very frequent in Greek and Latin; as, *ἔπος*, *serpo*; *ἔξ*, *sax*; *ἐλς*, *sal*, &c.

3. Compare the German *hund* and the English *hound*.

The root of the Latin *faba*, "a bean," is found in the Slavonic *bab* and in the French *feve*. So also numerous instances might be cited where F is put for B and B for V.

#### FOURTH SERIES.

In all languages there is a mutual and very frequent change between L and R. Thus,

Greek, πῦρ,	.	fire,	.	Russian, <i>pyl</i> .
" φράγελλον,	.	a scourge,	.	Latin, <i>flagellum</i> .
" λείριον,	.	a lily,	.	" <i>lilium</i> .
Latin, <i>titulus</i> ,	.	a title,	.	French, <i>titre</i> .
" <i>epistola</i> ,	.	an epistle,	.	" <i>épître</i> .
" <i>capitulum</i> ,	.	a chapter,	.	" <i>chapitre</i> .
" <i>apostolus</i> ,	.	an apostle,	.	" <i>apôtre</i> .
" <i>ulmus</i> ,	.	an elm,	.	" <i>orme</i> .

The Japanese, in the greater part of their provinces, cannot pronounce L, but use R in its stead, while with the Chinese the case is directly the reverse.

The vowel that is found between two consonants in the root often disappears, and the two consonants then follow in immediate succession. Thus,

Greek, χαράττω,	.	German, <i>kratzen</i> .
" κολάπτω,	.	" <i>klopfen</i> .
" κολούω,	.	" <i>klieben</i> .
" χηλή,	.	" <i>klaue</i> .

#### IV. OF THE AFFILIATION OF LANGUAGES.

I. It is a common but very great error, to represent languages as proceeding from one another in a kind of perpendicular line of descent, one tongue disappearing in order to make way for another.

II. The true doctrine represents all languages as moving on, side by side, from one common source, some developing themselves and attaining to maturity at an earlier, others at a later period, but all pursuing an onward and simultaneous course, and no one of the number proceeding from or produced by the other.

III. It must be borne in mind, however, that we are here speaking of separate and distinct languages, such as the Sanscrit, the Greek, the Latin, German, &c., and not of such as are merely corrupt dialects of some parent tongue, or, in other words, that same tongue reappearing in an altered and more barbarous form. Thus, the Italian, French,

Spanish, and Portuguese are only, in strictness, so many corrupt dialects of the parent Latin ; and yet, at the same time, they may be truly said to possess an affiliation among themselves.

IV. This affiliation between the Italian, French, Spanish, and Portuguese, will serve to explain what we mean by affiliation in the case of the Indo-Germanic tongues. As the former all sprang from one common source, the Latin, and have pursued an onward route, side by side, so the Zend, the Sanscrit, the Greek, the Latin, the German, and other Indo-Germanic tongues, have all come from some parent tongue, now lost, and have all pursued routes side by side with each other, some of them attaining to an early, others to a late maturity. To quote the graphic language of Ovid,

“ *Facies non omnibus una,  
Nec diversa tamen, qualem decet esse sororum.*”

## V. OF THE INDO-GERMANIC TONGUES.

I. The term Indo-Germanic is applied by philologists to the group of nations extending from India, along central Asia, and throughout the Continent of Europe.

II. This group, more strictly speaking, is divided into six principal families, the *Indian*, *Persian*, *Græco-Roman*, *Slavonic*, and *Celtic*.

III. All the languages coming under the general appellation of Indo-Germanic, whether in India, Persia, or Europe, and whether considered with reference to their structure or phraseology, are originally identical ; that is to say, they are composed of the same primitive roots, which the influence of climate, of national pronunciation, and of logical combinations, has in various degrees affected and modified.

IV. Before entering, however, more fully into the analogies between these tongues, we will give a brief sketch of each language, in order that the points of resemblance between them may be more clearly understood.

## INDIAN LANGUAGES.

I. At the head of these is to be placed the *Sanskrit*, the sacred idiom of the Brahmins, and the common source of all the languages of India. Its name means “complete,” “perfect,” or “altogether finished,” from *sam*, “altogether,” and *krita*, “done ;” and hence is equivalent to the Latin *confectus*.<sup>1</sup>

II. This very name “Sanskrit” is one among many proofs of the high antiquity of the language ; for it plainly points to an antecedent state

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1. *Wilkins's Sanscrit Grammar*, p. 1.—*Bopp, Vergleichende Grammatik*, p. iv.

of the tongue in question, when as yet the language had not become completely settled, and if, as has been well ascertained, the most positive literary monuments carry back the Sanscrit, in its actual form, to more than fifteen centuries before our era ; for how long a period must it have existed prior to this, in a fluctuating and changing state, before it finally settled down into an established tongue, and became entitled to the appellation of " completely formed !"

III. The Sanscrit has an alphabet of fifty characters ; but, upon examining their powers with some degree of care, the number of simple articulations may be reduced to twenty-eight, namely, five vowels, and twenty-three consonants.<sup>1</sup>

IV. Sanscrit nouns are of three genders, masculine, feminine, and neuter. They have three numbers, singular, dual, and plural, and they are declinable through eight cases in each number.<sup>2</sup>

V. The names of the cases are, the nominative, vocative, dative, accusative, ablative, locative, instrumental, and genitive. The force of these will be explained more fully hereafter.

VI. The Sanscrit verb has two voices, the active and passive ; but the active voice has two forms, one with the ordinary transitive meaning, and the other with a reflexive or intransitive force, indicating that some action is exerted on the agent himself, or for his advantage or disadvantage. This latter form is analogous to the middle voice in Greek.

VII. The moods in Sanscrit are five in number, the indicative, potential, imperative, precativ, and conditional. Besides these, there occur in the Vedas fragments of another mood, which the grammarians term *let*, and which corresponds to the Greek subjunctive.

VIII. The indicative has six tenses, namely, a present, three preterits, and two futures. The conjugations are ten.

IX. The syntax of the Sanscrit is simple and logical, and the facility in compounding words, which the language so abundantly affords, opens one of the widest fields imaginable for the culture of poetry. Hence poetic writing enjoyed a decided ascendancy during all the four ages of Indian literature. The primitive and religious epoch, marked by the Vedas, was soon followed, about the time of the heroic ages, by the laws of Menu, the Pouranas, or Annals of Mythology, and the gigantic poems of Ramayan and Mahabharat, which celebrate, the one the conquest of

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1. Those pretended philologists who regard the number of alphabetical characters in the Sanscrit as a proof of the modern origin of the language, appear to forget that they are thus adducing an argument in favour of the very side which they seek to oppose. For if the appellation of " Sanscrit " was only given to the tongue in question after it was completely formed, how many centuries must it have existed before its alphabet was *modernized* by this large increase of characters !

2. Wilkins's *Sanscrit Grammar*, p. 36 and 121, *seq.*—Bopp, *Vergleichende Grammatik*, p. 617, *seq.*

Ceylon, the other a contest between two dynasties, and the authors of which poems, at once bards and philosophers, appear like two majestic figures, the rivals and contemporaries of Homer. Soon after this succeeds the elegant and polished era, a short period antecedent to Virgil, when Jayadevas produced his pastoral elegies, and Calidasas his beautiful poem of the *Sacountala*. After these commenced the decline of the language, which shows itself more and more in all subsequent productions.<sup>1</sup>

X. The Sanscrit has ceased to be a spoken tongue, and is now studied in India as the Greek and Latin are with us. Even when in a living state, however, and at the period, too, of its greatest extension, it was only spoken by the privileged classes. The main body of the people employed what was called the *Pracrit*, that is, the “natural” or “spontaneous” tongue. This *Pracrit* contained the same elements as the Sanscrit, but under a rude and uncultivated form, and differing in each locality.

XI. Another language, more cultivated than the *Pracrit*, namely, the *Pali*, and which was spread formerly throughout the south of India, was adopted by the sect of the Buddhists, who, expelled by the Brahmins from their native land, carried beyond the Ganges into Thibet, and also into China, their dogmas, traditions, and literature, as preserved in their sacred books.

XII. Of the modern dialects of India, which have arisen from the intermingling of the ancient idiom with the languages of various races as brought in by conquest, we need only briefly speak. The most widely extended of these is the *Hindoostanee*, which, originating on the banks of the Indus, from the fusion of the Sanscrit and Arabic, has eventually established itself throughout all the Mogul empire and all Mohammedan India. The *Bengalee*, peculiar to the banks of the Ganges and to the worshippers of Brahma, has deviated least from the primitive language of the country. The *Mahratta* tongue in the north of the peninsula, the *Tamoul* and *Telinga* along the southern coasts, and the *Maldivian* in the isles of the same name, are the most important of those that remain, and are all in a greater or less degree derivatives from the Sanscrit, or, more correctly speaking, the *Pracrit* tongue.<sup>2</sup>

## PERSIAN LANGUAGES.

I. The Persian family has for its primitive type the *Zend*, the sacred idiom of the magi, the language of Zoroaster, which, issuing from the same parent source as the Sanscrit, spread itself over the eastern part

1. *Eichhoff*, p. 22.

2. *Id.* p. 23.

of Asia, among the worshippers of the sun, and has been preserved for us in the valuable fragments that remain of the Zend-Avesta.<sup>1</sup>

II. The Zend was in use among the ancient Persians, as the *Pehlvi*, another idiom intermingled with Chaldee, was spoken by the Medes and Parthians. More masculine and more concise than the Sanscrit, but less varied in their terminations, these two languages, appropriated to warlike tribes, were written in cuneiform characters before having special alphabets.

III. The theory of Rask attempts to explain the origin of the Zend and Sanscrit by a bold and ingenious hypothesis. According to this writer, the Scythian race had spread themselves, at a remote period antecedent to all positive history, over the whole of Northern and Central Asia, and had possessed themselves of India. The Japhetic race, however, advanced subsequently into India from the eastern part of Persia, conquered the northern and more central parts of the former country, and drove the Scythian hordes towards the southern coasts, where the remnants of the race are still, at the present day, distinguished by the darkness of their colour from the comparatively fairer hue of the Brahmins. Out of the Japhetic language were framed, according to Rask, the Sanscrit and Zend.<sup>2</sup>

IV. The Zend and the Pehlvi were displaced, about the commencement of our era, by the *Parsi*, a dialect of the same family, which, after being restricted for a long period to Persia proper, where it perfected itself more and more, became eventually, under the dynasty of the Sassanides, the dominant idiom of the whole empire. It preserved itself pure and unaltered until the period of the Mohammedan invasion, when, from a union of the Arabic with the national idiom, arose the modern Persian.

V. The modern Persian, notwithstanding its double origin, which places it in the same relation to the Zend as that in which the English stands to the German, is nevertheless distinguished by conciseness and force, and full of grace and poetic spirit. The monuments erected by its writers, the *Schahnameh* of Firdausi, and the *Gulistan* of Saadi, give it a high literary importance, and plainly show what it is still able to accomplish. Enriched at one and the same time by Arabic and Indian roots, the terminations of which it abridges, simple and clear in its syntax, expressive in its compounds, it is with good reason regarded as the most polished language of modern Asia.

VI. Around the Persian are grouped, at distances more or less re-

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1. By the Zend-Avesta are meant the sacred writings of the early Persians, in which the religion of Zoroaster is set forth. The work was first made known to Europe by Anquetil.

2. *Ueber das Alter und die Echtheit der Zendsprache.* Berlin, 1826.

mote, certain rude and barbarous idioms, such as the *Afghan*, spoken in the kingdom of Caboul ; the *Beloutche*, on the confines of India ; the *Kourde*, among the mountaineers of Persia ; and, finally, the tongue of the Ossetes, in the range of Caucasus, which is the most remarkable of all, as affording indubitable traces of the great migration of Indian communities into Europe.

VII. Before leaving this subject it is important to remark, that the modern Persian contains not only Sanscrit, but a large number also of Zend roots, a fact which at once overthrows the opinion that the Zend was never a spoken language, but merely brought in as a sacred idiom from India.

## GRÆCO-ROMAN LANGUAGES.

I. The Thracian, or Græco-Roman family of languages, divides itself into four branches, the Phrygian, Greek, Etruscan, and Latin.

II. The first or Phrygian branch is that comprising the languages, now extinct, that were formerly spoken in Asia Minor by the Phrygians, Trojans, Lydians, and in Europe by the Thracians and Macedonians : languages which now exist only in proper names (but which names are sufficient to establish the Indian affiliation of these tongues), and also in some fragments intermingled with the particular dialect of the Arnauts of Albania.

III. The second, or Greek, comprehends the Pelasgic idioms, or, in other words, the language of that active and intelligent race which peopled Thessaly, Epirus, the coasts of Italy and Asia Minor, and the continent and islands of Greece, and from the bosom of which sprang the Hellenes, who gave to Europe the most beautiful of its languages.<sup>1</sup>

IV. The Greek, considered generally, is remarkable for its melody, for the abundance of its inflexions, for the delicate shades of meaning marked by the tenses of the verb, for its clear and highly logical syntax, and its richness and facility in compounding. In this last-mentioned respect, as well as in the fulness of its terminations, no language in the world approaches more closely to the Sanscrit than the Greek.

V. The third branch is that of the Etruscans or Rhaseni, of whose early history and of whose language so very little is known. As far as an opinion may be ventured, the origin of the race was a triple one, Pelasgic, Lydian, and Celtic, and their idiom, known only by some monumental inscriptions, which have never been satisfactorily elucidated, partook, in all probability, of the features of the Pelasgic, Lydian, and Celtic tongues.

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1. The identity of the Pelasgic and Hellenic races is now generally acknowledged by scholars.



VI. The fourth branch is that of the Osci or Ausones, and of many other, if not all, of the Italian communities, the gradual blending of which with one another and with the Greek produced the Latin tongue. This last-mentioned tongue, concise and energetic, more Indian in its substance than even the Greek, but less varied in its terminations, and less pliant in the combining of words, underwent several changes before it acquired an established character, an event which only took place about the commencement of the Christian era.

VII. The Rustic Latin, or the idiom spoken by the lower orders of the people and by the soldiers in the military colonies, and which subsequently became more and more altered by invasions from the north, ended at last by transforming itself into various secondary idioms, which, adopted by the new conquerors of Rome, have prevailed since that period under the names of the Italian, French, Spanish, and Portuguese, throughout all the south of Europe.

VIII. The Walachian, spoken in a corner of Turkey in Europe, may also be regarded as a fragment of the Latin, which, by its admixture with the Slavonic, has assumed a form quite peculiar to itself, but which presents to the view but little culture, and possesses, therefore, but little interest.<sup>1</sup>

## GERMAN LANGUAGES.

I. The German race, spread over the whole of Northern Europe, appears to have been divided originally into several large tribes, the spoken idioms of which constitute five great branches, the Teutonic, Saxon, Anglo-Saxon, Norman, and Gothic.

II. The first of these, comprising the nations of Southern Germany, produced the High-German, the monuments of which can be traced back to the eighth century of our era, and which was spoken at the courts of the Franc and Saxon kings, until it was superseded at the former by the Romance tongue, and at the latter by the Allemannic, which last was the poetic idiom of the Minnesingers and of the Nibelungenlied. At last, from the impulse given by the writings of Luther, in the sixteenth century, arose the modern German, so conspicuous as a rich, picturesque, and energetic tongue. If this language has lost that variety of terminations which once brought it into so close an approximation with the Greek and the Sanscrit, if its conjugation is too restricted, and its periods are too complicated, it has, at the same time, however, an incontestable advantage over all modern tongues in the exact derivation of its words, in their almost unlimited composition, and, above all, in the tone-

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1. *Molnar, Walachische Sprachlehre, Wien., 1786.*

accent, which, resting invariably on each radical syllable, imparts to the German an intellectual type, which no other idiom possesses to the same degree.

III. The second branch, that of Western Germany, comprises the old *Low-German* or *Saxon*, from which has arisen the patois at present prevailing along the German borders, the *Frison*, which is now extinct, on the borders of Holland, and the *Netherland*, which, remaining in an uncultivated state in the Flemish dialect, has, on the other hand, become in Holland a national and literary idiom.

IV. The third branch, a mixture of almost all the rest, was formed in England by the union of the Saxons, the Jutes, and the Angles, to whom were added, at a subsequent period, the Danes. Thus arose the Anglo-Saxon, the earliest monuments of which date from the eighth century of our era, and which language, about three centuries later, combining in its turn with the old-French brought in by the Norman conquest, gave birth to the English tongue.

V. The fourth branch, that of Northern Germany or Scandinavia, gave birth to the *Old Norman*, the sacred language of the Edda, superseded afterward by the Norwegian or *Icelandic*, in which the Scalds composed their sagas. This last-mentioned idiom also fell into disuse about the fifth century of our era, and from it arose the Swedish and Danish, two languages intimately connected with each other, which to the force and regularity of the German add a peculiar clearness and conciseness of their own, and the culture of which is far from being neglected.

VI. The fifth branch, formed from the conquering nations which covered Eastern Germany, but the dialects of all of whom are now extinct, is known to us merely by the *Mæso-Gothic*, some fragments of which are preserved in the Bible of Ulphilas. This precious monument of the fourth century, the most ancient that remains to us of the German idioms, displays to us, in its rich grammatical forms, the common bond that united these idioms to one another, and shows, at the same time, the affiliation, no less intimate and real, which connects them all with the Latin, the Greek, and the Sanscrit.

## SLAVONIC LANGUAGES.

I. The Slavonic family, which occupies the eastern part of Europe, divides itself into but three branches, which may be denominated the *Servian*, *Tchekhe*, and *Letton*.

II. The first of these comprehends the eastern Slavi, whose language was the old Slavonic, employed, about the commencement of the ninth century, in the writings of Cyrill, who was also the inventor of their alphabet. This old Slavonic has given birth to several dialects, still used

in Illyria and Servia, but it has become an ecclesiastical and dead language in Russia, where it has been superseded, in all the ordinary relations of life, by the *Russian*, which only differs from it, however, in some small degree.

III. The Russian language, but little known beyond the precincts of that empire, yields not; however, either to the Greek or the German in the abundance of its roots, the regularity of its derivations, or the happy combination of words, while, on the other hand, it surpasses the latter in sweetness and harmony. Around the Russian are grouped, with a striking analogy, the *Servian*, *Croatian*, and *Wende*, spoken by the Slavi of the Turkish and Austrian provinces.

IV. The second branch, that of the western Slavi, comprehends the *Bohemian*, formerly a cultivated tongue, and of which the *Slovaque*, in Hungary, is a rude dialect, the *Polish*, the *Wende*, and the *Sorabian*, the two latter of which remain still in an uncultivated state.

V. The third branch, very different in its character from the other two, which it in all probability preceded, is that of the central Slavi, whose primitive idiom, the *Prucze*, is now entirely extinct. The *Lithuanian*, however, and the *Letton*, spoken at the present day in Lithuania and Courland, still offer to the consideration of the philologist the most interesting subjects of comparison with the other Slavonic dialects, whose elementary forms they reveal to our view, as well as with the Sanscrit, with which they appear immediately connected.

## CELTIC LANGUAGES.

I. This ancient family, which we have reserved for the end of the list, as having been the first that was separated, and, consequently, the farthest removed from its Asiatic source, is divided into two branches, the *Gaelic* and *Cymric*.

II. The Gaelic branch, that of the pure Celts, who fled to the northern part of England and to Ireland, is marked by frequent aspirations, by a scarcity of terminations, and by the monotony of its combinations, which leads to the supposition that there were earlier flexions than those which have reached us. This language, after having attained to a considerable degree of culture, still exists, in some obscure degree, in the Irish and the mountaineer-Scotch.

III. The Cymric branch, that of the Celto-Belgæ, known at a later period by the name of Bretons, is remarkable for its moveable articulations and its close affinity to the Latin, the result of the Roman sway. It remains in two popular dialects at the present day, the *Welsh* in England, and the *Bas-Breton* or *Breizad* in France.

Such are the languages that compose the Indo-Germanic group; and to an examination of the analogies between which we will now devote the remainder of this volume. We have omitted, in the enumeration above given, the Basque tongue, spoken in the southwestern part of Europe, and the Finnish dialects in the northeast. The reason is, because they present a physiognomy too different from that of all the languages we have just been considering to admit of their being ranked in the same class with them. It may be observed, however, that the Finnish dialects have borrowed many words from the German and Slavonic, while the Basque, notwithstanding its African origin, displays many points of contact with the Celtic and Latin.<sup>1</sup>

## VI. INDO-GERMANIC ANALOGIES.

I. In conducting the present inquiry, we will first turn our attention to the interchange of sounds, consonants as well as vowels, traceable in words etymologically corresponding to each other in the Sanscrit and its European and Oriental sister tongues.

II. It is highly probable that, in all languages, only the simple vowels *a*, *i*, and *u* primarily existed, and that all other vowels arose out of these three elementary sounds by mixture, or, in some instances, by their mutual influence when placed in close proximity to each other in the same word and in successive syllables.<sup>2</sup>

III. In Sanscrit, the short vowels *a*, *i*, and *u* only are represented by distinct characters; and if we consider the extrême accuracy with which, in the Dêvânâgari alphabet, all the varying articulations of the human voice are expressed, we are driven at once to the conclusion that, in the age when that alphabet was invented to fix the various sounds and combinations of sounds occurring in the Sanscrit language, the latter possessed no other short vowels but these.<sup>3</sup>

IV. It is even remarked by a recent writer,<sup>4</sup> that, in the vernacular idioms now current in India, he never was able to detect any sounds similar to the Italian short *e* and *o* in the pronunciation of natives from all the different provinces of India.

V. In the Gothic, the short *e* and *o* are in like manner wanting, and the short German *e* corresponds to *a*, *i*, and *u* of the former tongue. Thus, for *faltha*, in Gothic, we have in German (*ich*) *falte*; and for the Gothic *giba*, the corresponding form in German is (*ich*) *gebe*.

1. Eichhoff, p. 24, seq.

2. Pott, *Etymologische Forschungen*, p. 1.

3. Pott, l. c.—*Journal of Education*, No. 20, p. 341.—Bopp, *Vergleichende Grammatik*, p. 3.

4. Colonel Vans Kennedy, *Researches, &c.*, p. 243.

## SANSKRIT AND TEUTONIC.

1. *Vowel-changes.*

I. For the Sanscrit long *a* the Gothic has almost always long *o*, the long *a* being entirely wanting in this latter tongue. In contractions, however, this long *o* becomes short *a*. Sometimes, in Gothic, long *e* is found to correspond to the Sanscrit long *a*, as, for example, in the genitive plural of the masculine and neuter.

II. For *ī* and *î* in Sanscrit, the Gothic has *ī* and *ei*, which last is everywhere equivalent to *ī*, and in the old High-German appears as *such*. In the modern German this old *ī* is most commonly changed to *ei*. Thus, *mein* in German, *meina* the Gothic genitive, *mīn* in old High-German.

III. As a general rule, the *i* as a final vowel disappears entirely in German, and most commonly in Latin. Thus,

SANSKRIT.	GREEK.	LATIN.	GOthic.
<i>pari,</i>	<i>περί,</i>	<i>per,</i>	<i>fair.</i>
<i>upari,</i>	<i>ὑπέρ,</i>	<i>super,</i>	<i>ufar.</i>
<i>asti,</i>	<i>ἐστί,</i>	<i>est,</i>	<i>ist.</i>
<i>santi,</i>	<i>ἐντί,</i>	<i>sunt,</i>	<i>sind.</i>

IV. Wherever a final *i* occurs in Gothic and old High-German, it is, in fact, only a mutilated sound remaining from what was originally *j* followed by a vowel. Thus, the Gothic *hari* (exercitum) is mutilated from *harja*. The Sanscrit would require here *harya-m*, and the Zend, meeting the German half way, would be *harī-m*.

V. For the Sanscrit *ū* and *û* the Gothic has *u*, which is for the most part short. Among the few examples, on the other hand, that exist of the long *u*, the following may be cited as giving the parent source of a well-known English term. Thus, in Sanscrit we have *dhṛû*, "to stand firm," whence comes *dhruva*, "firm," "certain," "true;" and in old High-German *trûēn*, "to confide."

VI. For the Sanscrit diphthongs *ê* (formed from *a+i*) and *ô* (formed from *a+u*) the Gothic has *ai* and *au*, which, like the Sanscrit, are of one syllable, and most probably were pronounced as *ê* and *ô*. Thus, compare the Gothic *bauaima* (œdificemus) with the Sanscrit *b'avêma* (simus), and the Gothic *sunau-s* ("of a son") with the Sanscrit *sunô-s*, which has the same meaning. In the old High-German these diphthongs appear as *ê* and *ô*, but are to be still regarded as equivalent respectively to *a+i* and *a+u*. Just as in Latin we have *amêmus* from *amaîmus*, and *bôs* from *boîs* (βοῦς); where the *u* changes before a vowel to *v*, as in *bovis*, *bovem*. Compare, in farther illustration of this point, the following:

SANSKRIT.	GOTHIC.	OLD HIGH-GERMAN.
<i>charēma</i> (eamus),	<i>faraima</i> ,	<i>varēmēs</i> .
<i>charēta</i> (eatis),	<i>faraiuh</i> ,	<i>varēt</i> .
<i>tebhyaś</i> (his),	<i>thaim</i> ,	<i>dēm</i> .

## 2. Consonant-changes.

I. The German family of languages are influenced, as regards the interchange of consonants, by a remarkable law, according to which they change, with reference to the Greek, Latin, and, under certain restrictions, the Sanscrit and Zend, *tenuis* into aspirates, as, for example, putting *h* for *k*, *th* for *t*, *f* for *p*; giving *tenuis* for *media*, as *t* for *d*, *p* for *b*, and *k* for *g*; and, finally, *media* for aspirates, as *g* for *χ*, *d* for *θ*, and *b* for *f*.<sup>1</sup>

II. The following table will show these changes more clearly, as well as those which take place in the old High-German.

SANSKRIT.	GREEK.	LATIN.	GOTHIC.	O. H. GER.
<i>pāla-s</i> ,	πούς, ποδ-ός,	<i>pes, ped-is</i> ,	<i>fōtus</i> ,	<i>vuoz</i> .
<i>panchan</i> ,	πέμπε,	<i>quinque</i> ,	<i>fimf</i> ,	<i>vinf</i> .
<i>pūrna</i> ,	πλέος,	<i>plenus</i> ,	<i>fulls</i> ,	<i>vol</i> .
<i>pitr</i> ,	πατήρ,	<i>pater</i> ,	<i>fadrein</i> , <sup>2</sup>	<i>vatar</i> .
<i>upari</i> ,	ὑπέρ,	<i>super</i> ,	<i>ufar</i> ,	<i>ubar</i> .
<i>bhangh</i> ,		<i>frangere</i> ,	<i>brikan</i> ,	<i>prēchan</i> .
<i>bhug</i> ,		<i>frui, fructus</i> ,	<i>brukon</i> ,	<i>prūchōn</i> .
<i>bhrātr</i> ,		<i>frater</i> ,	<i>brōthar</i> ,	<i>pruoder</i> .
<i>bhri</i> ,	φέρω,	<i>fero</i> ,	<i>baira</i> ,	<i>piru</i> .
<i>bhrū</i> ,	ὀφρύς,			<i>prawa</i> . <sup>3</sup>
<i>kapāla</i> ,	κεφαλή,	<i>caput</i> ,	<i>haubith</i> ,	<i>houpit</i> .
<i>tvam</i> (Nom.),	τύ,	<i>tu</i> ,	<i>thu</i> ,	<i>du</i> .
<i>tam</i> (Acc.),	τόν,	<i>is-tum</i> ,	<i>thana</i> ,	<i>dēn</i> .
<i>trayas</i> (N. pl. M.),	τρεῖς,	<i>tres</i> ,	<i>threis</i> ,	<i>drī</i> .
<i>antara</i> ,	ἕτερος,	<i>alter</i> ,	<i>anthar</i> ,	<i>andar</i> .
<i>danta-m</i> (Acc.),	ὀδόντ-α,	<i>dentem</i> ,	<i>thuntu-s</i> ,	<i>zand</i> .
<i>dvau</i> (N. du),	δύο,	<i>duo</i> ,	<i>tvai</i> ,	<i>zuēnē</i> .
<i>dakshinā</i> ,	δεξία,	<i>dextra</i> ,	<i>taihsvo</i> ,	<i>zēsawa</i> .
<i>uda</i> ,	ὕδωρ,	<i>unda</i> ,	<i>vatō</i> ,	<i>wazar</i> .
<i>duhitr</i> ,	θυγάτηρ,		<i>dauhtar</i> ,	<i>tohtar</i> .
<i>dvār</i> ,	θύρα,	<i>fores</i> ,	<i>daur</i> ,	<i>tor</i> .
<i>madhu</i> ,	μέθυ,			<i>meto</i> . <sup>4</sup>

1. Grimm, *Deutsche Grammatik*, p. 584.—Bopp, *Vergleichende Grammatik*, p. 79, seq.

2. "Parents."

3. The English "brow" closely resembles the Sanscrit.

4 Compare English "mead," a drink.

<i>śhouna,</i>	κύων,	<i>canis,</i>	<i>hūnth,</i>	<i>hund.</i>
<i>hridaya,</i>	καρδία,	<i>cor, cord-is,</i>	<i>hairtō,</i>	<i>hērza.</i>
<i>aksa,</i>	ὀκος,	<i>oculus,</i>	<i>augō,</i>	<i>ouga.</i>
<i>asru,</i>	δάκρυ,	<i>lacrima,</i>	<i>iagr,</i>	<i>zahar.</i>
<i>pasu,</i>		<i>pecus,</i>	<i>faihu,</i>	<i>vihu.</i>
<i>svasura,</i>	ἐκυρός,	<i>socer,</i>	<i>svaihra,</i>	<i>suehur.</i>
<i>dasan,</i>	δέκα,	<i>decem,</i>	<i>taihun,</i>	<i>zēhan.</i>
<i>gnā,</i>	γνώμι,	<i>gnosco,</i>	<i>kan,</i>	<i>chan.</i>
<i>gāti,<sup>1</sup></i>	γένος,	<i>genus,</i>	<i>kuni,</i>	<i>chuni.</i>
<i>gānu,</i>	γόνυ,	<i>genu,</i>	<i>kniu,</i>	<i>chniu.</i>
<i>mahat,</i>	μέγαλος,	<i>magnus,</i>	<i>mikils,</i>	<i>mihil.</i>
<i>hansa,</i>	χήν,	<i>anser,</i>	<i>gans,</i>	<i>kans.</i>
<i>hyas,</i>	χθές,	<i>heri,</i>	<i>gistra,</i>	<i>kēstar.</i>
<i>liḥ,</i>	λείχω,	<i>lingo,</i>	<i>laigō,</i>	<i>lēkōm.</i>

III. The Lithuanian language has allowed the consonants to retain their ancient places, almost without any change. The only alteration that occurs is the substitution of the *tenuēs* for the Sanscrit aspirated *tenuēs*, and of the *mediæ* for the aspirated *mediæ*. Thus,

LITHUANIAN.	SANSKRIT.
<i>rata-s</i> ("a wheel"),	<i>ratha-s</i> ("a wagon").
<i>busu</i> ("I will be"),	<i>bhavishyāmi.</i>
<i>ka-s</i> ("who"),	<i>ka-s.</i>
<i>dumi</i> ("I give"),	<i>dadāmi.</i>
<i>pats</i> ("a master"),	<i>pati-s.</i>
<i>penki</i> ("five"),	<i>panchan.</i>
<i>trys</i> ("three"),	<i>trayas</i> (N. pl. M.).
<i>keturi</i> ("four"),	<i>chatvaras</i> (N. pl. M.).
<i>ketvirtas</i> ("the fourth"),	<i>chaturtha-s.</i>
<i>szaka</i> ("a bough"),	<i>sākhā.</i>

IV. The following table shows a striking similarity between the Zend and the Gothic, in certain letters admitting an aspirate before them, and thus departing from the *tenuis* of the root. In Zend this remark applies principally to semivowels, and so also in Gothic. Thus,

GOthic.	ZEND.	SANSKRIT.
<i>thri</i> ("three," the root),	<i>thri,</i>	<i>tri.</i>
<i>thu-s</i> ("to thee"),	<i>thwōi,</i>	<i>tvē.</i>
<i>fra</i> (insep. prep.),	<i>fra,</i>	<i>pra.</i>

1. From the root *gan*, "to beget."

*frijo* ("I love"),  
*akva*<sup>2</sup> ("river"),

*āfrīnāmi*,<sup>1</sup>  
*āfs*,

*prīnāmi*.  
*ap* (root).

V. Frequently, however, we have flections, or grammatical additions, which do not obey the laws regulating the interchange of consonants, but remain true to the primitive sound. Thus, the old High-German retains the original *t* in the third person singular and plural; as, for example, *hapet*, "he has," and *hapent*, "they have;" with which compare the Latin *habet* and *habent*. The Gothic, on the other hand, has *habaith* and *haband*. So, also, in the participle present, and in that of the passive voice, the old High-German adheres to the *t*, as *hapenter*, *hapeter*, whereas the Gothic, under the influence of the *n* that precedes, brings in the *d*; as, *habands*, gen. *habandins*; *habaith*, gen. *habaidis*.

## SANSKRIT AND GREEK.<sup>3</sup>

### 1. Vowel-changes.

I. The short vowels *ā*, *i*, *ū*, in Sanscrit, generally correspond to the Greek *α*, *ι*, *υ*. The Greek language has seldom substituted these three vowels one for another; but its two short vowels, *e* and *o*, have each their share of the province which in Sanscrit is left to the *a* solely. The following examples may serve to throw some light upon this subject.

#### I. Sanscrit *a* corresponding to *α* in Greek.

##### 1. In roots.

SANSKRIT.	GREEK.
<i>lābh</i> ("to take"),	ΛΑΒ, λαμβάνω.
<i>das</i> ("to bite"),	ΔΑΚ, δάκνω.
<i>dam</i> ("to tame"),	ΔΑΜ, δαμάω.
<i>tan</i> ("to extend"),	ΤΑΝ, τανύω.
<i>han</i> ("to kill"),	ΘΑΝ, ἔθανον, θάνατος.
<i>apa</i> ("off," "from"),	ἀπό.
<i>asru</i> ("a tear"),	δάκρυ.
<i>sata</i> ("a hundred"),	ἐκατόν
<i>a</i> (negative prefix),	ἀ-.

##### 2. In terminations, suffixes, &c.

*as*, the termination of the accusative case of the plural number of masculine words, the crude forms of which end in a consonant, corresponding to the Greek *ας* in *λέοντ-ας*, &c.

1. "I bless," from the Sanscrit root *pri*, "to love," with the preposition *a* prefixed.

2. The Zend *afs* and Sanscrit *ap* denote "water," and the Gothic form is explained by the frequent change of *p* into *k*, for which the law that regulates the interchange of consonants requires *h*. Compare the Latin *aqua*.

3. Pott, *Etymol. Forsch.* p. 180.—*Journal of Education*, No. 20, p. 342, seq., where an able abstract is given by Rosen of part of the German work.



*man* is in Sanscrit the termination of a number of substantives, derived from verbal roots, and generally denoting the result of the action implied by the verb ; as, *ganman* (nom. *ganma*), "birth," from the root *gan*, "to beget," "to produce;" *karman* (nom. *karma*), "an action," "a deed," whether good or evil, from the root *kri*, "to do." To this termination corresponds the Greek suffix *-μα*, gen. *-ματος* ; as in *δραμα*, "a spectacle," "anything seen," from *δράω*, "to see;" *δῆμα* and *δέμα*, "a tie," from *δέω*, "to bind," "to tie," &c.

*an* is in Sanscrit the termination of the crude form of the numerals for five, seven, eight, nine, and ten, *panchan*, *saptan*, *ashtan*, *navan*, *dasan*. The corresponding Greek numerals have dropped the final *n*, and three of them, *ἐπτά*, *ἐννέα*, and *δέκα*, have retained the *a*, while *πέντε* and *ὀκτώ*<sup>1</sup> have kept it only when placed in composition before other parts of speech ; as, *ὀκταέτης*, *ὀκτάμηνος*, *πενταέτης*, *πεντάπηχυσ*, &c.

## II. Sanscrit *a* corresponding to *ε* in Greek.

### 1. In roots.

SANSKRIT.	GREEK.
<i>pat</i> ("to fall"),	ΠΕΤ, πέτω.
<i>pach</i> ("to cook"),	ΠΕΠ, πέπτω.
<i>ad</i> ("to eat"),	ΕΔ, ἐδω.
<i>tap</i> ("to be hot"),	ΤΕΦ, τέφρα.
<i>taksh</i> ("to build"),	ΤΕΚΤ, τεκταίνω.
<i>abhi</i> ("near"),	ἐπί.
<i>pari</i> ("around"),	περί.
<i>aham</i> ("I"),	ἐγώ.
<i>hyas</i> ("yesterday"),	χθές.

### 2. In terminations, &c.

*a*, the augment of several forms of the preterit tense in Sanscrit, has in Greek become *ε*.

*as* in Sanscrit is the termination of the nominative case in the plural number of substantives, the crude form of which ends in a consonant, corresponding to the Greek *-ες* in *λέοντ-ες*, &c.

## III. Sanscrit *a* corresponding to the Greek *ο*.

### 1. In roots, &c.

SANSKRIT.	GREEK.
<i>sad</i> ("to go"),	ΟΔ, ὁδ-ός.
<i>pad</i> ("to go"),	ΠΟΔ, ποῦς, ποδ-ός.

1. The *ω* in *ὀκτώ* is thought to come from the *au* in *ashtau*, the nominative dual. Compare the Latin *octavus* from *octo*. (Pott, *Etymol. Forsch.* p. 88.)

<i>pati</i>	("master," "husband"),	πόσις.
<i>dama</i>	("house"),	δόμος.
<i>pra, prati,</i>		πρό, πρός, προτί.
<i>sama</i>	("alike," "the same"),	όμο, in composition.
<i>sah</i>	("he"),	ό, δς (for ούτος, δδε).

## 2. In terminations, &c.

*as* is in Sanscrit the termination of the genitive case singular of substantives, the crude forms of which end in a consonant, corresponding to the Greek *ος* in *λέοντ-ος*, &c.

*a*, as the termination of the crude forms of a large number of Sanscrit nouns (substantives, adjectives, participles), corresponds, in the majority of instances, to *ο* in Greek; as, *asva*, "a horse," *ἵππος*; *vṛka*, "a wolf," *λύκος*, &c.

IV. The instances of words in which a Greek *ι* corresponds to *a* in Sanscrit are few in number. The following are some of the principal ones:

SANSKRIT.	GREEK.
<i>pat,</i>	ΠΙΤ, πίτνω.
<i>khara</i> ("an ass"),	κίλλος.
<i>as,</i>	ἰσ-θι.
<i>was,</i>	ἔσ-τία, Ionic ἰσ-τίη.

## 2. Consonant-changes.

### 1. Gutturals.

I. The guttural letters in Sanscrit and Greek generally correspond to each other. Thus, in the case of the Sanscrit *k*, we have the root *kṛi*, "to do," and in Greek *κράίνω*, "to accomplish," with which may be compared the Latin *creare*. So, also, *kapāla*, "the head," Gr. *κεφαλή* (Alexandrian *κεβαλή*); *kapi*, "an ape," Gr. *κῆπος*; *kum̐ba*, "a vase," Gr. *κύμβος*, &c.

II. Sometimes the guttural in Greek corresponds to a *y* or *i* sound in Sanscrit; as, *ἦδη*, Sanscrit root *yar* (compare the Latin *juv-enis*), where, moreover, the *v* sound has passed into a *β*; and *ἦπαρ*, gen. *ἦπατ-ος*, where the Sanscrit has *yakṛit* and the Latin *jecur*. The old form of *jecur* is thought to have been *jecurt*<sup>1</sup> (*jecurit*), which would supply the link.

III. Sometimes the Sanscrit *k* changes to a *π* in Greek. Thus we

1. Instances are found also in Gothic; thus, *sibun* (S. *saptan*); *šāvor* (S. *tshat-vari*); *šmf* (S. *pantsch*); *kinnus* (S. *hanu*); &c.

2. Pott, *Etymol. Forsch.* vol. i., p. 113; vol. ii., p. 290, 600.

have in Sanscrit, in the case of the interrogative pronouns and particles, *kas, ka, kim, &c.*, and in Greek the pronominal roots ΠΟΣ, ΠΗ, ΠΟΝ, whence come ποῦ, πόθεν, πότερος, &c. It is worthy of remark, that κ is used for π, however, not only in Ionic, as κοῦ, κόθεν, κότερος, &c., but also in Æolic Greek, the oldest of the dialects, and more extensively, too, in this than in Ionic.<sup>1</sup> The Latin *qu*, equivalent to κ, may also be compared with this.

IV. The consonants *kṣh* in Sanscrit answer to ξ in Greek (where the Æolians say κσ); as, *aksha*, "a chariot," Gr. ἄξ-ων (*axis*); *daksha*, "the right," Gr. δεξ-ιός. Sometimes, however, the *k* is preserved in Greek, but the *sh* changes into a τ; as, *kshinōmi*, "to destroy," Gr. κτίννυμι; *riksha*, "a bear," Gr. ἄρκτος; with which may be compared *vakshas*, "a breast," in Latin *pect-us*.

### 2. Palatals.

I. The palatal consonants in Sanscrit are *ch* and *j*, and their respective aspirates *chh* and *jh*. Neither of these sounds seems to have existed in Greek or Latin, and, accordingly, we must expect to find their places occupied by different letters in such words as are common to either of these languages with the Sanscrit. *Ch* has often passed over in Latin into *q*, and in Greek into π or τ. Thus,

#### SANSKRIT.

<i>chatur</i>	("four"),	Latin <i>quatuor</i> , Gr. τέσσαρες, Æol. πίσυρες.
<i>panchan</i>	("five"),	" <i>quinque</i> , Gr. πέντε, πέμπε
<i>vach</i>	("to call"),	" <i>voco</i> , Gr. Φεκος.
<i>pach</i>	("to cook"),	" <i>coquo</i> , Gr. πέπτω.
<i>cha</i>	("and"),	" <i>que</i> , Gr. τε.
<i>paschat</i>	("after"),	" <i>post</i> .

### 3. Dentals.

I. The letters of the dental class, the common *t* and *d*, with their aspirates, and *n*, are very extensively used in Sanscrit, and have, for the most part, been preserved unchanged in such words as are common to the Greek and Latin with the Sanscrit. Thus, among others that might be cited,

#### SANSKRIT.

<i>trip</i>	("to satiate"),	Greek τέρω, τέρομαι.
<i>tap</i>	("to warm"),	Latin <i>tepere</i> , Gr. τέφρα, "ashes."
<i>tri</i>	("to cross"),	" <i>trans, intrare</i> , Gr. τέρμα.
<i>vrit</i>	("to turn"),	" <i>vertere</i> .
<i>tan</i>	("to stretch"),	Greek τείνω, τάννυμι.

1. *Corinth. Dial.* p. 412, 579, seq., et *Bast. ad loc.*

II. In some instances, the Sanscrit *t* has become  $\sigma$  in Greek, but remains unchanged in Latin. Thus,

## SANSKRIT.

<i>tuām</i> ("thou"),	Gr. $\sigma\acute{\upsilon}$ , Dor. and Æol. $\tau\acute{\upsilon}$ , Latin <i>tu</i> .
<i>chatur</i> ("four"),	Gr. $\tau\acute{\epsilon}\sigma\sigma\alpha\pi\epsilon\varsigma$ , Latin <i>quatuor</i> .
<i>pat</i> ("master," "husband"),	Gr. $\pi\acute{o}\sigma\iota\varsigma$ , Latin <i>potens</i> .

III. The instances where *d* has been kept unchanged are very frequent. The following are a few of the number :

## SANSKRIT.

<i>ad</i> ("to eat")	Greek $\acute{\epsilon}\delta\omega$ , Latin <i>edo</i> .
<i>dam</i> ("to subdue"),	" $\delta\alpha\mu\acute{\alpha}\omega$ , Latin <i>domare</i> .
<i>da</i> ("to give"),	" $\Delta\Omega$ , $\delta\acute{\iota}\delta\omega\mu\iota$ , Latin <i>do</i> .
<i>da</i> ("to cut"),	" $\delta\alpha\acute{\iota}\omega\mu\alpha\iota$ , whence $\delta\alpha\acute{\iota}\varsigma$ .
<i>sad</i> ("to sit"),	" $\acute{\epsilon}\Delta$ , $\acute{\epsilon}\zeta\omega\mu\alpha\iota$ , Latin <i>sedere</i> .

IV. The number of words with *n*, which letter has generally been preserved unaltered in all the cognate languages, is also considerable. The following may serve as specimens :

## SANSKRIT.

<i>man</i> ("to think"),	Greek $\text{MEN}$ , $\mu\acute{\epsilon}\mu\omega\nu\alpha$ , Latin <i>memini</i> .
<i>nri</i> ("a man"),	" $\alpha\nu\acute{\eta}\rho$ .
<i>nau</i> ("a ship"),	" $\nu\alpha\acute{\upsilon}\varsigma$ , Latin <i>navis</i> .
<i>nas</i> ("to die"),	Latin <i>necare</i> , <i>nex</i> , Gr. $\text{NEK}$ , $\nu\epsilon\kappa\rho\acute{o}\varsigma$ , &c.

II. GRAMMATICAL ANALOGIES.<sup>1</sup>I. *Ground-form.*

I. The Sanscrit settles the long-contested question whether the nominative is a case, or only the form from which cases are derived. In this language there exists a theme or ground-form entirely distinct from the nominative, and from which the nominative itself is formed by adding a distinctive termination.

II. Before we proceed to describe the manner in which the respective cases are formed, it will be important to make some general remarks on the end-vowels which connect the case-suffixes with these ground-forms in different words, and on the points of resemblance or difference, in this respect, between the Sanscrit and the other Indo-Germanic tongues.

III. The three ground-vowels *a*, *i*, *u*, appear in Sanscrit, as well short as long, at the end of the ground-forms of words. The short *a* is always either masculine or neuter, never feminine, and we find a corresponding *a* in Zend and Lithuanian. In the German dialects, however,

1. Bopp, *Vergleichende Grammatik*, p. 133, seq.

even in the Gothic, this *a* very seldom appears, and in the younger dialects is superseded by *u* or *e*. In Greek, the *o* of the second declension (λόγο-ς) answers to this same *a*, as was also the case in the early Latin, where they said *domino-s* in the nominative for *dominu-s*.<sup>1</sup>

IV. The Greek masculines of the first declension in *ā-ς*, together with the form in *η-ς*, proceeding from them, point at once to the connexion between themselves and the Sanscrit masculine *a*, while, on the other hand, their identity with the *o*-stem is shown by the termination *ov* in the genitive. So, too, in the compounds *μυροπώλη-ς*, *παιδοτρίβη-ς*, the vowel *η* appended to the roots *ΠΩΛ* and *ΤΡΙΒ* takes the place of the Sanscrit *a* in similar compounds, where in Greek the *o*-sound generally appears.

V. The short *i*, which is of three genders, answers to the same vowel in the other Indo-Germanic tongues. In Latin, however, this *i* is sometimes interchanged with *e*; as, *facile* for *facili*, *mare* for *mari*, where we may compare the Sanscrit root *vāri*, “water.” In Greek, this same *i* is weakened, for the most part, before another vowel, into *e*.

VI. The short *u* also appears in Sanscrit in the three genders, like the Greek *υ* and the Gothic *u*. To this corresponds the Latin *u* of the fourth declension.

VII. The long vowels *a*, *i*, *u* belong in Sanscrit mostly to the feminine, never to the neuter, very seldom to the masculine. In Zend, the long final *a* is shortened in polysyllables. So, also, in Gothic, where the Sanscrit feminine stem in *a* long changes to *o* long, this *o* becomes short *a* in flectionless nominatives and accusatives singular. The Latin also has shortened the old feminine long *a* in flectionless nominatives and accusatives, while the Lithuanian, on the other hand, preserves the *a* in the nominative long.

VIII. The long *i* appears most frequently in Sanscrit as the characteristic addition for forming the feminine stem. Thus, from *mahat* (“magnus”) comes *mahati* (“magna”). The same thing occurs in Zend. The Lithuanian, however, has preserved this *i* as a feminine characteristic in the truest manner, for in this language an *i* is added to the old participle-suffix *ant*; and thus we have *esant-i* (“she being”) and *bu-sent-i* (“she about to be”). In Greek and Latin this long feminine *i* generally disappears, or else, when traces of it happen to be found, we also find, at the same time, some letter added as a kind of support for the case-ending. This addition is in Greek an *a* or *d*, in Latin a *c*. Thus, the Greek *ἡδεῖα* corresponds to the Sanscrit *svadv-ī*, from *svadu*, “sweet.” And so also in Greek, *-τρια* and *-τριδ* in *δρχήστρια*, and

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1. Struve, *uber die Lat. Declin.* p. 11.

ληστρίξ, ληστρίδος, answer the same purpose as the Sanscrit *-tri* in *gan-  
itri*, which last again corresponds to the Latin forms *genetri-c-s*, *gen.  
genitri-c-is*.

IX. In such Greek forms as *γενέτειρα* the feminine *i* is removed one syllable back, and the same analogy prevails in *μέλαινα*, *τάλαινα*, *τέρεινα*, &c., and also in such substantive forms as *τέκταινα*, *θεράπεινα*, *λέαινα*. The instances, in Greek where the feminine *i* is supplied by *a*, limit themselves to feminines from forms in *ντ*, where the *τ* changes to a *σ*, and the *ν* is transformed into an *υ* or *ι*, or else its place is supplied by the lengthening of the preceding vowel. Thus,

ουσ-α,	εισ-α,	εσσ-α,	ᾱσ-α,	ῥσ-α,
for οντ-α,	εντ-α,	εντ-α,	αντ-α,	υντ-α.

X. The long *u* appears in Sanscrit very seldom at the end of ground-forms, and is mostly feminine. The most usual terms with this are *vadhū*, "a wife;" *bhū*, "earth;" *svasrū*, "a mother-in-law;" *bhrū*, "the eyebrow." To this last corresponds the Greek *ὄφρυς*, which has also a long *υ* in the termination of the nominative, though the short *υ* in the genitive.

XI. Very few ground-forms in Sanscrit end in a diphthong. None in *ḷ*, and only one in *ai*, namely, *rai*, "a thing," "wealth," which in the nominative makes *rā-s* for *rai-s*, and is evidently the same with the Latin *res*.

XII. Ground-forms in *ḍ* are seldom found in Sanscrit. The only two thus far ascertained are *dyō*, "heaven," and *gō*. In the former of these the *ḍ* changes into *a* in the accusative; as, *dya-m*, with which we may compare the Latin accusative *diem*. The latter, namely, *go*, has several significations, the most common of which are, in the masculine, "a steer," in the feminine, "a cow," and also "the earth." For the last of these significations the Greek employs the form *γῆ* or *γᾱ*, but for the meaning of "bull," "cow," &c., it brings in the diphthong *ov*, and changes the old guttural letter into the cognate labial *β*, forming in this way *βοῦς*.<sup>1</sup>

XIII. Ground-forms in *au* are also few in number in Sanscrit. The most remarkable is *nau*, "a ship," with which we immediately compare the Greek *ναῦς* and the Latin *navis*. This Sanscrit root *nau* is thought to have been originally *snau*, from *sna*, "to bathe," and which probably signified at first also "to swim," with which, in this sense, we may compare the Latin *na-to* and the Greek *νά-ω*, *νέ-ω*. The digammated form *vāFes* may easily be assimilated to the Sanscrit *nav-as*. In the Latin a foreign appendage presents itself; as, *navi-s*, *navi-bus*, for *nau-s*, *nau-*

1. Bopp, *Vergleichende Grammatik*, p. 146.

*bus*. As the half vowel *v* easily hardens into a guttural, we find a sister form for *nau*, *nav-am*, in the German *nach-en*, "a wherry," which in old High-German is *nacch-o*.

XIV. We now pass to the consonants. Of these, *n*, *t*, *s*, and *r* most frequently appear in Sanscrit at the end of ground-forms. All the other consonants are found only at the end of radical words that are of rare occurrence, and appended to certain verbal stems whose origin is not clearly established. Of the gutturals, again, namely, *k*, *kh*, *g*, *gh*, we find none at the end of the more familiar verbal stems, whereas in Greek and Latin they are of frequent occurrence, as ΦΙΚ, ΚΟΡΑΚ, ΦΑΟΓ, ΟΝΥΧ, ΔΥΚ, ΒΟΡΑΚ, ΕΔΑΚ, ΛΕΓ, &c. The *d* seldom appears in Sanscrit ground-forms; the *t*, on the contrary, is of very frequent occurrence. The Greek, besides *r*, shows also *δ* and *θ*. We must be careful, however, not to regard such words as ΚΟΡΥΘ and ΟΡΝΙΘ in the light of simple roots. In the former of these the Θ is part of the root ΘΗ or ΘΕ, and the term denotes originally something *placed* on the *head*. In the latter case we trace the etymology to the Sanscrit *arani*, in Bengalee *oroni*, "a forest," whence the Greek *ὄρνι*, which, with Θ added from *θέρω*, "to run" or "move swiftly," indicates a creature that flies swiftly through the woods, no unapt designation, certainly, of a bird.

XV. Ground-forms ending with a labial, the nasal *m* being included in this class, appear in Sanscrit only in the case of naked roots, as the last member of a compound, and even here not very often. We have, however, as an isolated root, the term *ap*, "water," whence the Latin *aqua*, the *p* being changed into *qu*, as in *quinque*, from the Sanscrit *pan-can*, "five," and a vowel being added. From this same *ap* comes the Latin *am-nis*, "a river," like *somnus* for *sopnūs*, and *σεμνός* for *σεβνός*.

XVI. Of the Sanscrit sibilants, the *'s* and *sh* appear only at the end of radicals, and therefore but seldom. The *s*, on the contrary, becomes a closing letter for a very usual suffix in the forming of words; as, for example, in *as*, which is employed in the formation of neuter nouns. The Greek apparently is without any root in Σ; but, the truth is, this sibilant in Greek is commonly rejected between two vowels, especially in the last syllable, and therefore neuters like μένος and γένος (from ΜΕΝΕΣ and ΓΕΝΕΣ, the ε being changed to ο) form the genitive μένεος and γένεος, for μένεσος and γένεσος.

## II. Individual Cases.

I. The Sanscrit cases, as has already been mentioned, are eight in number, namely, the nominative, vocative, dative, accusative, ablative, locative, instrumental, and genitive.

II. The locative refers not only to place, as its name imports, but also

to the point of time conceived as space, and to the state, condition, or circumstances made up of time and place.

III. The instrumental case indicates the instrument or means by which anything is done, and, under the general idea expressed by this latter term "means," are included the individual ideas of the accompanying person, the member or part affected, and the quantity or amount effected.

IV. The genitive is placed last, as it is a case *per se*, standing in the same relation to the noun as the other cases do to the verb, and, although a single case, embodying all their different usages and acceptations. Hence the wide range given to the genitive in the Sanscrit, Greek, Latin, and German; and hence, also, this same case has been styled the *adnominal*, since it is properly used with the noun, while the other cases have been termed *adverbial*, from their relation to the verb.

### *Nominative.*

I. The suffix of the nominative singular in Sanscrit masculine and feminine stems that terminate in a vowel is *s*, and the origin of this may be traced to the pronominal stem *sa*, "he," "this one." Thus we have, among masculines,

<i>vrika-s</i>	(stem <i>vrika</i> ),	"a wolf."
<i>pati-s</i>	(stem <i>pati</i> ),	"a lord" or "husband."
<i>kavi-s</i>	(stem <i>kavi</i> ),	"a poet."

And among feminines the following :

<i>priti-s</i>	(stem <i>priti</i> ),	"love."
<i>tanu-s</i>	(stem <i>tanu</i> ),	"a body."
<i>nâu-s</i>	(stem <i>nau</i> ),	"a ship."

II. In Zend, this *s*, if preceded by *a*, changes into *u*, and then the *a* and *u* are blended into *ô*. The same happens in Sanscrit, but only before sonant letters. Thus, in Zend we have *vêhrkô* (from *vêhrka-u*, stem *vêhrka*), "a wolf," and *kô*, "this," for *ka-u* (stem *ka*). So in Sanscrit, *sutô mama*, "my son," from *suta-u*; but *suta-s tava*, "thy son."

III. This nominative suffix *s* appears also in Greek, Latin, Lithuanian, and Gothic. Thus, *λύκο-ς*, *πόσι-ς*, *πίτυ-ς*, *ὄπ-ς*, *ἔπο-ς*; *lupu-s*, *hosti-s*, *pecu-s*, *voc-s*, *opu-s*; Lithuanian, *wilka-s*, *pati-s*, *sunu-s*; Gothic, *vulf'-s*, *gast's*, *sunu-s*, &c.

IV. The Gothic, however, suppresses *a* and *i* before the *s*, except in monosyllabic words, where such suppression would be impracticable. Thus, it says *hva-s*, "who;" *i-s*, "he;" but *vulf's*, *gast's*, for *vulfa-s*, *gasti-s*.<sup>1</sup> Masculine stems in *ja* must be excepted from this rule, since

1. The term *gasti-s* means "a stranger," whence the English "guest." With the Gothic we may compare the Latin *hosti-s*, in its original acceptance, which, according to Cicero, was also "a stranger." Thus, he remarks, "*Hostis enim apud majores*



they retain the vowel at the end, only softening it to *i* ; as, *harji-s*, "an army." If, however, what is frequently the case, a long vowel or more than one syllable precede the final syllable, then *ji* changes to *ci* ; as, *andei-s*, "the end ;" *raginci-s*, "advice."

V. In others of the Teutonic dialects the nominative-ending *s* has passed into *r* ; as, Old German, *i-r*, "he ;" *de-r*, "this ;" *huc-r*, "who ;" *plinte-r*, "blind." Old Norse, *úlf-r*, "a wolf ;" *son-r*, "a son ;" *blind-r*, "blind." German, *er*, *der*, *wer*, *blinde-r*. Swedish and Danish, *blind-r*. In the rest of the Teutonic dialects the nominative-characteristic is lost.

VI. If the ground-form in Sanscrit end in a consonant, the *s* is omitted in masculines and feminines ; and when two consonants close the ground-form, the latter of the two is rejected by the same law of euphony. Hence we have *bibhrat* for *bibhrat-s*, "he that bears ;" *tudan* for *tudant-s*, "he that afflicts." The Zend, Greek, and Latin, on the other hand, preserve the *s*, and therefore stand, in this respect, on earlier ground than the Sanscrit. Thus we have, in Zend, *áf-s* (for *ap-s*), "water ;" *kerefs*, "a body." The Greek and Latin, when the final consonant of the stem will not unite with the *s*, prefer giving up a part of the stem itself, and hence we have *χάρις* for *χάριτ-s*, *comes* for *comit-s*. Moreover, the Latin, Æolic Greek, and Lithuanian agree in a surprising manner with the Zend, in that *nt*, when uniting with *s*, gives the form *ns*. Thus we have *amans* ; *τιθένς* ; Lithuanian, *sukans* ; Zend, *srāvayans*, "he that speaks."

VII. A final *n* after a short vowel is no favourite in Sanscrit. Hence we have the *n* rejected from a stem in the first part of a compound ; as, *râga-putra*, "the king's son," for *râgan-putra*. It is rejected also from the nominative, in which rejection a preceding short vowel is made long if the stem be of the masculine gender. Thus, *râgâ*, "a king," from *ragan*, masculine, and *nâmâ*, "a name," from *naman*, neuter. The Zend agrees in this with the Sanscrit, except as regards the lengthening of the vowel ; as, *ashavâ*, "the pure," from *ashavan*, masculine ; *cashma*, "the eye," from *cashman*, neuter.

VIII. The Latin follows the Sanscrit and Zend in suppressing *n* in the nominative of masculines and feminines, but not in neuters ; as, *sermo*, *sermon-is* ; *actio*, *action-is* ; but *nomen*, not *nome* or *nomo*. The root *can* at the end of compounds does not, however, reject the *n*, in order, very probably, to prevent any further weakening of so feeble a syllable. \* Hence we have *tubi-cen*, *fidi-cen*, *os-cen*, &c. The term *lien* is a mutilation from *lien-i-s*. *Pecten* appears to be an isolated case.

IX. If the theme in Sanscrit end in *r*, the *r* is omitted ; neither does

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*nostros is dicebatur, quem nunc peregrinum dicimus*" (*De Off.* 1, 12). The Indian origin of *hostis*, therefore, is fully apparent.

any nominative suffix *s* appear. The preceding vowel also is lengthened. Thus we have *bhrátá*, from *bhrátār*, “a brother;” *dátá*, from *dátār*, “a giver;” *mátá*, from *mátār*, “a mother;” *pítá*, from *pítār*, “a father.” The lengthening of the vowel appears to supply the place of the rejected *r*.

X. The Zend and Lithuanian follow the analogy of the Sanscrit, and reject the *r*, while, on the other hand, the Teutonic dialects, together with the Greek and Latin, retain it. Thus we have, in Gothic, *brôthar*, *swistar*, *daughtar*; in the old High-German, *pruodar*, *suëstar*, *tohtar*; in Greek, *πατήρ*, *μήτηρ*, *θυγάτηρ*, *δαήρ*; in Latin, *pater*, *mater*, *frater*, *soror*, &c. The question here presents itself, whether these forms in *r* be the earlier ones, or whether the rejection of this same letter be not more ancient. A careful examination of the point will result in favour of the latter opinion. In the first place, we have the testimony of the Sanscrit, Zend, and Lithuanian for the early origin of the rejection of *r*; and, in the second place, such Greek forms as *πατήρ*, *μήτηρ*, &c., show in their declension something peculiar and strange, since, as *ρ* and *σ* are unwilling to coalesce, they prefer giving up the case-sign and retaining the stem-consonant, a process directly the reverse of what takes place in the more regular forms, such as *παῖς* and *ποῦς*, for *παῖδ-ς* and *πόδ-ς*.

XI. Masculine and feminine ground-forms in Sanscrit that end in *as* lengthen the vowel *a* in the nominative singular. They are mostly compounds, and have for the last member in this composition a neuter substantive in *ās*. Thus, *dur-manas*, “bad-spirited,” from *dus* (which becomes *dur* before the sonant letters) and the neuter noun *manās*, “spirit” (the root, probably, of the Latin *animus*, but certainly the source whence come *mens* and *μένος*). We have, therefore, in the masculine and feminine, *durmanās*, but in the neuter *durmanās*. The analogy between this and the Greek *ὁ, ἡ, δυσμενής*, neuter *τὸ δυσμενές*, is very striking. The Sanscrit genitive, again, is *dusmanas-as*, with which we may compare the old Greek form *δυσμενέσ-ος*, whence, according to a previous paragraph, comes the received form *δυσμενέ-ος*. The *ς* at the end of the nominative is to be regarded either as a stem-consonant, or a case-sign before which the stem-consonant *ς* has fallen away. The former of these opinions is the more probable one, and derives support from the analogy of the Latin, where those masculine and feminine forms of the nominative which correspond to the Sanscrit stems in *as* are, in like manner, without a case-sign. Thus, the Sanscrit comparative suffix *-tyas* becomes in Latin *-ior*, with the usual change of *s* into *r*, and the nominative is without the case-sign in both the masculine and feminine; but in the neuter we have *ius*, corresponding to the Sanscrit *ās*, the *u* being

friendly to a final *s*, and protecting it from being changed into *r*. Hence *gravius* answers to the Sanscrit *gartyas*.

XII. Feminine ground-forms in *â* lose the *s*; as, *dshiwâ*, "a tongue," *kâ*, "which." The same takes place in Zend; as, *hizwa*, "a tongue," *kâ*, "which;" and so in Lithuanian, *rankâ*, "a hand;" with all which may be compared the Greek and Latin forms *χώρα*, *μοῦσα*, *terra*, *musa*, &c. We find, also, in Zend, feminine nominatives in *ê*; as, *perenê*, "full," *kainê*, "a maiden;" and these nominatives resemble very closely in appearance Greek nouns in *η*. The Zend form in *e*, however, appears to be merely euphonic, and the *e* has been changed from an *a* through the influence of a suppressed *y* (compare the Sanscrit form *kanyâ*, where this *y* appears). Hence it is not unreasonable to suppose that the *ê* of the Latin fifth declension, as in almost every instance an *i* precedes it, has been changed from an *a* by the influence of this *i*. This may serve to explain why we have occasionally two forms for the nominative, one of the fifth and the other of the first declension; as, for example, *materies* and *materia*, the latter of which follows the analogy of the Greek, and allows *a* to remain unaltered before *i*, as in *σοφία*. The Ionic form, on the other hand, follows the Zend, as *σοφίη*.

#### Vocative.

I. The vocative in Sanscrit has no peculiar case-sign of its own. It is often identical with the nominative, and where it differs from that case it coincides very nearly with the naked theme or ground-form.

II. In monosyllables the vocative is the same as the nominative. Thus we have, nom. *bhî-s*, "fear," voc. *bhî-s*, "oh fear," like *κύς* and other monosyllables in Greek.

III. In other kinds of words, an *a* at the end of the stem remains unaltered in Sanscrit and Zend, but in Lithuanian is weakened into *e*. The Greek and Latin, like the Lithuanian, change *o* and *u* into a short *e* in the corresponding declension, as *λύκε*, *lupě*. We must not, however, regard this *ě* as a species of case-ending either in the Greek or the Latin. The forms *λύκε* and *lupě* bear the same relation to the Sanscrit *vrika* that *πέντε* and *quinque* do to *pancan*; that is, the old *a*, which in *λύκος* appears as *o*, and in *lupus* as *u*, has assumed the form of a short *e*.

IV. Sanscrit stems in *i* and *u* are increased by guna;<sup>1</sup> neuters have also the pure vowel. Thus we have in Sanscrit *patê*, vocative of *pati-s*, "a lord" or "husband;" *sunô*, vocative of *sunu-s*, "a son;" *nama*, vocative of *naman*, "a name," neuter.

V. The guna-form in *ô* (from *a+u*) agrees in a remarkable manner

1. *Guna*, in Sanscrit, means the insertion of a short *a* before *i* and *u*, and in then making *a+i* coalesce into *ê*, and *a+u* into *ô*.

with the Gothic and Lithuanian. Thus we have, in the two latter, *sunan*, *sunai*, and in Sanscrit *sunō* (from *sunau*).

VI. The Gothic and Latin, where the stem ends in *n*, suppress this letter in the vocative as in the nominative, whereas the Sanscrit and Zend restore to the vocative the nasal letter taken from the nominative. Thus we have in Sanscrit *ātman*, in Zend *asman*, but in Gothic *ahma*, with which compare the Latin *sermo* in the vocative.

VII. The Greek, in numerous instances, takes its vocative pure from the nominative. In others, it gives this case the naked stem, or else the stem only so far altered as euphony or assimilation requires. Thus we have *τάλαν* as the vocative of *τάλας*, *χαρίεν* (for *χαρίεντ*) as the vocative of *χαρίεις*, and *παῖ* (for *παῖδ*) as the vocative of *παῖς*. The Latin carries out still more fully the example of degeneration set for it by the Greek in the case of the vocative, and, with the single exception of the second declension, makes the vocative the same as the nominative.

### Dative.

I. The dative in Sanscrit ends properly in *ê*, which termination derives its origin, in all probability, from the demonstrative pronominal stem *ê*. The Zend has a similar ending. Thus we have in Sanscrit *bhrātr-ê*, "to the brother;" *duhitr-ê*, "to the daughter;" and in Zend, *brathr-ê* and *dughdher-ê*.

II. Feminine stems in *ā*, *ī*, *ū*, and occasionally those in *ĩ* and *ũ*, lengthen out, in Sanscrit, this termination *ê* into *āi*. Stems in *ā* have, moreover, an *i* inserted; as, *givāi-āi*, "to the tongue" (stem *givā*), while those in *ĩ* and *ũ* take the guna before *ê*; as, *sunāv-ê*, "to a son" (stem *sunu*). In Zend, feminine stems in *ā* and *ī* have also the ending of the dative in *āi*, as in Sanscrit.

III. Sanscrit stems in *ā* add another *a* to the case-sign *ê*, and then, since *ê* is here equivalent to *a-i*, there results from this union the form *aya*. Hence we have *vrikaya*, "to the wolf" (stem *vrikā*). The Zend makes merely *āi*; as *wehrkāi*.

IV. The Sanscrit forms the dative-ending of pronouns in *smāi*, from the particle *sma* with an *i* appended; as, *tasmāi*, "to this," *kasmāi*, "to whom." In Zend, this *sma* changes to *hma*; as, *kahmāi*, "to whom." In Pracrit and Pali, also, we have the *s* converted into an *h*, but the *h* and *m* at the same time are placed in an inverted order, whence we find *mha* used for *hma*. In Pracrit, therefore, we have *amhe*, "we," with which compare the Greek *ἡμεῖς*; and from *mha* we come to the Gothic *nsa*, in *u-nsa-ra* and *u-nsi-s*.

V. In Lithuanian the dative ends in *i*; as, *wilku-i*, "to the wolf;"

*sunu-i*, "to the son." In adjectives and pronouns it ends in *m*; as, *tam*, "to him;" *geram*, "to the good."

VI. The usual Greek and Latin dative are taken from the original locative, to which the student is here referred.

### Accusative.

I. The characteristic of the accusative in Sanscrit, Zend, and Latin, is the letter *m*; in Greek, *ν* is substituted on grounds of euphony. In Lithuanian the old *m* is still farther weakened into a species of nasal *n*, which in Sanscrit is termed anusvara. The Germanic languages have lost the accusative-sign in substantives, and this loss shows itself as early as the Gothic. In masculine adjectives and pronouns, however, a termination appears, and this termination in Gothic is *na*, but in the old High-German more correctly *n*.

II. The following tabular view will make this subject more apparent :

SANSKRIT.	ZEND.	GREEK.	LATIN.	LITH.	GOOTHIC.
<i>vrika-m</i> (wolf)	<i>wěhrkě-m</i>	λύκο-ν	<i>lupu-m</i>	<i>wilka-n</i>	<i>vulf'</i>
<i>pati-m</i> (lord)	<i>pati-m</i>	πόσι-ν	<i>hoste-m</i>	<i>pati-n</i>	<i>gast'</i>
<i>sūnu-m</i> (son)	<i>pasû-m</i>	ιχθυ-ν	<i>pecu-m</i>	<i>sunu-n</i>	<i>sunu</i>
<i>dāna-m</i> (gift)	<i>datē-m</i>	δωρο-ν	<i>donu-m</i>	*****	<i>daur'</i>
<i>tanu-m</i> (body)	<i>tanû-m</i>	πίτυ-ν	<i>socru-m</i>	*****	<i>bandu.</i>

III. Monosyllabic words, in Sanscrit, ending in *î*, *û*, and *â*, make the termination of the accusative *am* in place of the simple *m*, and this appears to be done in order to give them somewhat of a polysyllabic appearance. Thus, *bhî*, "fear," and *nau*, "a ship," do not make in the accusative *bhîm* and *nâum*, as we might be led to expect from the analogy of the Greek *ναῦν*, but *bhiy-am*, *nâv-am*. With this agree the Greek stems in *εν*, since they make, in the accusative, *ε-α*, from *εF-α*, instead of *εν-ν*; as, βασιλέ(F)α for βασιλεν-ν.

IV. It is erroneous, however, to regard, as many do, the Latin *m* in the termination of the accusative as originating from an earlier ending *em*; and to make, for example, *lupu-m* come from *lupo-em*; *horam* from *hora-em*; *fructum* from *fructu-em*, and *diem* from *die-em*. That a mere nasal letter is amply sufficient to indicate the accusative, appears from the history of not only the whole class of Germanic tongues, but also the Sanscrit, Zend, Greek, and Lithuanian.

V. The Latin *em* in the accusative of the third declension is of twofold origin. At one time the *e* belongs to the stem, and stands for *i*; as, *e-m* in *ign-em* (Sanskrit *agni-m*), which corresponds to *i-m* in Sanscrit, *î-m* in Zend, *ι-ν* in Greek, *i-n* in Lithuanian, and *i-na* in Gothic: at other times, when the stem terminates in a consonant, the *e* of *em* answers to the Sanscrit *ā*, to which it also corresponds in numerous other instances.

VI. Sanscrit and Zend neuter stems in *a*, and those related to them in Greek and Latin, take an *m* for the termination of both the accusative and nominative; as, *sayana-m*, "a guard," in Sanscrit; *sayanē-m* in Zend. So in Latin and Greek, *donu-m*, *δῶρο-ν*. All other stems of the neuter gender remain, with a few exceptions in Latin, unaccompanied by any case-sign in the nominative and accusative, and present merely the naked stem, which, however, in Latin, changes a final *i* into *e*; as, *marē* for *mari*, in Sanscrit *wāri*, "water." The Greek, however, like the Sanscrit and Zend, leaves the *i* unaltered; as, *λόρι-ς*, *λόρι*, as in Sanscrit, *sucis*, *suc-i*. Examples of neuter *u*-stems, which supply the place of both nominative and accusative, are, in Sanscrit, *mādh-u*, "honey," "wine;" *asr-u*, "tears;" *swad-u*, "sweet;" in Zend, *wadh-u*, "wealth;" in Greek, *μέθ-υ*, *δάκρ-υ*, *ἡδ-ύ*; in Latin, *pec-u*, *gen-u*.

VII. The *Σ* in Greek neuters, such as *γένος*, *μένος*, *εὐγενές*, has already been explained as belonging to the stem. The case is the same with respect to the Latin *s* in such neuters as *genus*, *corpus*, &c.; it is, in fact, the earlier form of the *r* of the oblique cases, as in *gener-is*, *corpor-is*, for *genes-is*, *corpos-is*, with the latter of which we may easily compare the Sanscrit *vapus*, also signifying "a body," genitive *vapus-as*. The *Σ*, also, of neuter stems in *T*, for example, *τετυφός* and *τέρας*, is not to be regarded as a case-sign, but as having been changed from *T*, which latter is never tolerated at the end of a word, but is either thrown away entirely, as in the case of *μέλι* and *πᾶγμα*, or is exchanged for the cognate *Σ*, just as *πρός* is formed from the Sanscrit *prati*, through the intermediate Æolo-Doric form *πρωτί*.

VIII. Gothic neuters and masculines want the case-sign *m*. In Lithuanian the neuter entirely disappears in the case of substantives, and has only left a trace behind in pronouns and adjectives.

IX. Pronominal stems in *a* have in Sanscrit *t*, in Zend *t*, as the flexion-sign of the nominative and accusative neuter. The origin of the neuter case-sign *t* is to be found in the pronominal stem *ta*, "he," "this one," Greek *ΤΟ*, Gothic *THA*, &c. The Lithuanian *tai*, "that," used as a nominative and accusative, corresponds to the Sanscrit *ta-t*, the Zend *ta-t*, the Greek *τό*, &c. The final *i* appears to have some affinity to the demonstrative *i* in such forms as *οὗτοσί*, *ἐκείνοσί*, and both the Lithuanian and Greek terminations may be traced to the old Sanscrit form *it*, occurring in the Vedas, and which, on account of its antiquity, appears to have lost all regard for the particular gender of its termination, since, though neuter in form, it attaches itself also to masculine pronouns of the third person. This same *it* appears to be the sister-form of the Latin *id* and the Gothic *i-ta*.

*Ablative.*

I. The ablative in Sanscrit has *t* for its characteristic, the origin of which is to be traced, in all probability, to the demonstrative pronoun *ta*, "this."

II. This case-letter, however, only appears with stems in *ā*, which vowel is lengthened before it; as *vrikât*, "from the wolf."

III. In Zend, the ablative, in like manner, ends in *t*; as, *wehrkât*, "from the wolf;" but stems in *i* have *ô-i-t*; as, *âfrîtô-i-t*, "benedictione;" *radshô-i-t*, "institutione."

IV. The old Latin agrees in this respect with the Sanscrit and Zend to a very remarkable degree. Thus we have on the *Columna Rostrata*, and in the decree of the senate "*De Bacchanalibus*," such forms of the ablative as *præsented dictatored*, *prædad*, *in altod marid*, *senatud*, &c. The Oscan also formed the ablative in *d*, as appears from the Bantian inscription, where we find *dolud*, *mallud*, *cum preivatud*, *toutad*, *præsentid*, &c. We may remark, in passing, that the old Latin and Oscan forms of the third person of the imperative, namely, *es-tod* and *es-tud* (for *es-to*), correspond surprisingly to the Veda-form obtained from Panini, *giva-tat*, which signifies as well "vivat" as "vive," and which may itself be compared with "vivito" of both the third and second person.

V. In classical Latin we meet with a kind of ablative form in the inseparable pronoun *met*, which, from having originally belonged only to the first person, as far as we can hazard a conjecture (supposing it to be cognate with the Sanscrit ablative *mat*, "from me"), passed subsequently over to all the persons. The conjunction *sed*, too, appears to have been nothing more, originally, than the ablative of the reflexive pronoun *se*. In the decree of the senate "*De Bacchanalibus*," *sed* occurs twice as a pronoun governed by *inter*, whence we may infer either that *inter* was construed, in early Latin, with the ablative, or that the accusative had then, in some instances, the same force as the ablative. In favour of the latter opinion we may cite the accusative use of *med* and *ted* in Plautus, and the employment of *ead* for *ea* (accusative plural neuter) in the decree just referred to. We find, in this same decree, the preposition *extra* appearing under the form of *extrad*. This will serve to strengthen the opinion that the Latin prepositions in *a* were all originally ablative cases, and even *pro* would seem to have been at first written *prod*, as an ablative, since we find traces of this early form in *prod-es*, *prod-eram*, &c., whereas, in *prosum*, the *d* has disappeared from before *s* by a law of euphony.

VI. The ablative in Sanscrit expresses removal from a place, answering to the question "whence?" and this is its true and original meaning,

which the Latin has preserved only in the names of places. From the idea of "whence," the ablative passes over to the relation of cause, since that, on account of which anything takes place, may be regarded as the spot or place from which the action goes forth. In this way the domains of the ablative and instrumental cases touch each other. When used adverbially, the ablative embraces a still wider range, and expresses, in the case of some words, certain relations that are otherwise quite foreign to it. In Greek, adverbs in *ως* may be regarded as sister-forms of the Sanscrit ablative; so that *ω-ς*, from a stem in *o*, bears relation to the Sanscrit *á-t*, from a stem in *a*, just as *δίδωσι* does to *dadá-ti*. Hence *ὁμῶ-ς* is related to the Sanscrit *samá-t*, "similarly," both in its ending and its stem. Now, in the Greek language, the change from T to Σ at the end of a word was absolutely necessary, in order to prevent the total suppression of the former letter; and, therefore, we may safely conclude that such adverbs as *ὁμῶ-ς*, *οὕτω-ς*, *ὥ-ς*, came originally from *ὁμῶ-τ*, *οὕτω-τ*, *ὥ-τ*, &c. We have a similar analogy in the Latin adverbial forms *quomodo*, *raro*, *vero*, *perpetuo*, &c.

#### *Locative.*

I. This case has, in Sanscrit and Zend, an *i* for its characteristic letter.

II. In Greek and Latin the locative has united itself under one form with the dative, but still without losing its own peculiar reference to place. Hence we have *Δωδῶνι*, *Μαραθῶνι*, *Σαλαμῖνι*, *ἀγρῶ*, *οἶκοι*, *χαμαί*. So also we find this same case retaining its reference to a point of time conceived of as space; as, *τῇ αὐτῇ ἡμέρᾳ*, *τῇ αὐτῇ νυκτί*, and in Sanscrit *divasá*, "in the day," *nisi*, "in the night."

III. When the stem ends in *a*, the case-sign *i* passes into *ê* in both Sanscrit and Zend, except that, in the latter language, *δi* also stands for *e*, which circumstance produces a singular analogy between Zend locatives in *oi* and such Greek datives as *οἶκοι*, *μοί*, *σοί*.

IV. In Lithuanian, the stems in *a* agree surprisingly in the locative with the Sanscrit and Zend, since they convert this *a*, together with the old locative-sign *i*, which nowhere any more appears pure in this tongue, into the vowel *ê*, saying *diewê*, "in God," stem *diewa*, with which we may compare the Sanscrit *dêvê* and the Zend *daêvê*.

V. Masculine stems in Sanscrit that end in *i* and *u*, and occasionally also feminine ones, have a locative ending in *au*; as, *tanau*, "in the body." The Zend gives to stems in *u* the genitive ending *ô*, while to express a genitive meaning the form *eu-s* is more usually employed.

VI. In Zend and Sanscrit we discover in several instances a species of alliance between the genitive and locative, and the one appearing for



the other. The same remark holds good with reference to the Latin; and as in this language the genitive of the first and second declension only appears with a locative meaning, for example, *Romæ*, *Corinthi*, *humi*, not in the third declension nor in the plural, the opinion has been advanced that the Latin genitive of the first two declensions is derived from an ancient locative. It would seem, therefore, that when the first declension lost its genitive in *ā-s*, the dative (in its origin a locative) was compelled also to supply the place of a genitive. In the second declension, the form in *o-i*, which belongs properly to the locative, corresponding to the Greek  $\omega$  and  $oi$ , and of which examples still remain, as *popoloi Romanoī*, underwent a twofold change. It lost in the one case the vowel that marked the ending, as *domino*; while, in the other, it dropped the stem-vowel and retained the ending, as *domini*; the former of these settled down into a dative, the latter into a genitive.

VII. This view of the Latin cases frees that language from a gross absurdity of syntax invented by the grammarians. According to them, the name of a town is put in the genitive when the question is "where?" provided that name be of the first declension; but if it be of the third declension or of the plural number, the name is put in the ablative! The truth is, what the grammarians mistake for a genitive in the one case, and for an ablative in the other, is in both instances the same, namely, a locative, and the error has arisen from confounding similar forms.

### *Instrumental.*

I. The instrumental case has *ā* for its characteristic letter in Sanscrit, and this termination appears to be nothing more than a lengthening of the pronominal stem *a*, and identical with the inseparable preposition *ā*, "on," "along," "to," which comes from the same stem.

II. In Sanscrit, masculine and feminine stems ending in a short vowel take a euphonic *n*. If the vowel at the end be *a* it is changed into *ē*. Hence we have *vrikē-n-a*, "by the wolf;" *sūnu-n-a*, "by the son."

III. The Vedas show likewise the remains of a formation without *n*; as, *swapnay-ā*, "by sleep," for *swapnē-n-a*, theme *swapna*; and the ordinary language exhibits two forms analogous to this in *may-ā*, "through me;" and *tway-ā*, "through thee," from *mā* and *tva*.

IV. In Zend the instrumental case is marked, as in Sanscrit, by *a*, but more commonly short than long. Thus we have *zaosh-ā*, "through design;" *wehrk-ā*, "by the wolf." Monosyllabic stems, however, in *a*, always lengthen the case-ending; as, *khā*, "proprio."

V. In Lithuanian, this case ends in *ū*, *ā*, and *mi*. Stems in *a* form their instrumental in *u*; as, *dieu-u*, "Deo;" feminine stems in *ā* retain this vowel as a case-ending; as, *ranka*, "by the hand;" while all other

stems take *mi* as the termination of the instrumental; as, *sunu-mi*, "by the son."

VI. In Latin, the ablative is generally employed to denote the instrument or means. Traces, however, of an independent instrumental case still appear in such adverbs of manner as *durè*, "hardly;" *benè*, "well," &c.

VII. In Gothic, the instrumental, usually called the dative, ends in *a*; as, *gast-a*, "by the guest." In the other Germanic tongues it remains in certain pronominal adverbs of manner; as, in old High-German, *diu*, *swa*, *wio*? in Anglo-Saxon, *thus*, *swa*, *hu*? in English, *thus*, *so*, *how*?

### Genitive.

I. The terminations of this important case, in Sanscrit, are *s*, *sya*, *as*, and *ās*, whereof the first three are common to the three genders, while the last is confined to the feminine.

II. In Sanscrit, the vowels *i* and *u* take the guna, and this is also the case in Zend; as, *paté-s*, "of a husband;" *sûnð-s*, "of a son;" in Zend, *palði-s*, "of a husband;" *tancu-s*, "of a body." The Lithuanian and Gothic, on the other hand, take the guna in the case of these same vowels in a more limited degree. All *u*-stems in these two languages insert an *a* before their final vowel, and thus the Lithuanian *sunau-s* and the Gothic *sunau-s* correspond to the Sanscrit *sûnð-s*, from *sunau-s*. The guna, however, limits itself, in Gothic, in the case of *i*-stems, to feminines merely; as, *anstai-s*, "of favour."

III. The Sanscrit genitive-ending *as* passes over, in Greek, into *ος* in the case of *i* and *u* stems, as also where the stem ends in a diphthong the last vowel of which is *u*. Thus we have *πόρτι-ος*, *ιχθύ-ος*, *βασιλέ-ος*. In these no guna appears, such as *πόρτει-ς*, *ιχθευ-ς*, forms utterly unknown in Greek as genitives; but, on the contrary, the true forms correspond, like *πόδ-ός*, to the Sanscrit genitive of consonant-stems, *pad-as*, "pedis;" *vac-as*, "vocis," &c. The Latin, on the other hand, agrees more closely with the sister tongues, though not so far as to have the guna, and hence *hosti-s* resembles the Gothic *gasti-s*. In the case of Latin *u*-stems (4th declension) the lengthening of the *u* may take the place of the guna; or perhaps, more correctly speaking, this class of words follow the Greek or consonant-principle, and the vowel which has fallen away from before *s* is compensated by the lengthening of *u*.

IV. Stems in *a*, and also the pronouns of the third person, of which, however, only one, namely, *amu*, ends with any other vowel but *a*, have in Sanscrit the fuller genitive-sign *sya*; as, *vrika-sya*, "of the wolf;" *ta-sya*, "hujus," &c.; *amu-sya*, "illius." In Zend, this ending takes the form of *hê*; as, *vehrkahê*, "of the wolf;" *ka-hê*, "of whom."

V. The Greek and Latin show manifest traces of this genitive ending in *sya*. Thus, since Sanscrit stems in *a* answer to Greek ones in *o*, and since  $\sigma$  towards the end of Greek words, when placed between two vowels, generally disappears, there can be but little, if any, doubt that the old epic genitive-ending in *io* is a mutilation from *σio*, and that, for example, in *τοῖο* (compare the Sanscrit *ta-sya*), the first *o* belongs to the stem, and *io* to the case-ending. As regards the dropping of  $\sigma$  from *τοῖο* (*ρόσιο*), it may be remarked, that the Greek language exhibits another *οῖο*, from which a  $\sigma$  has been dropped, namely, *διδόοιο*, the old form of which was *διδόοισο*, just as *ἐλέγου* comes from *ἐλέγεσο*, and *ἐδίδου* from *ἐδίδοσο*. It is easy to infer, therefore, by analogy, that *τοῖο* comes from *ρόσιο*, and that this last is identical with the Sanscrit *ta-sya*. In the common language, this form *τοῖο*, after parting with the old  $\sigma$ , loses also *i*, and makes *ro-o*, out of which comes, by contraction, the form *τοῦ*. The Homeric termination *ao*, in *Βορέ-ao*, *Αἰνεί-ao*, and the like, belongs to this same part of the subject, and stands for *αι-o*, which last was originally *α-σio*. The Latin, on the other hand, changes the Sanscrit *sya* into *jus*, with the favourite conversion of *a* into *u* before a final *s*; as, for example, *hu-jus*, *cu-jus*, *e-jus*, *illius* for *illi-jus*, &c.

VI. The Lithuanian genitive of the *a*-stems deviates in a remarkable manner from that of the other declensions, and has *o* for its case-sign, in which vowel there is a blending also of the vowel that closes the stem; thus we have *wilko*, "of the wolf," for *wilka-s*. The Gothic has preserved as little as the Lithuanian any trace of the full genitive ending *sya*, and the Gothic *a*-stems are in this case like those in *i*, the *a* being weakened before a final *s* into *i*, so that we have *vulfi-s* for *vulfa-s*. The consonant-stems have in Gothic a simple *s* for the case-sign of the genitive; as, *namin-s*, "of a name;" *brôthir-s*, "of a brother." The earlier sister languages, however, lead us to infer that this *s* was originally preceded by an *a*, and at a later period by an *i*, which vowels subsequently disappeared, like the *a* from the nominative *vulf'-s* for *vulfa-s*.

VII. Feminines have in Sanscrit, as has already been remarked, a fuller genitive ending, namely, *ás*. The Greek is somewhat analogous to this in the long vowel which characterizes the genitive singular feminine of the first declension; as, *σφύρᾱς*, *Μούσης*, &c. It appears also in the old Latin genitive of the first declension, *escās*, *terrās*, &c.

#### DUAL CASES.

##### *Nominative, Accusative, and Vocative.*

I. These three cases have in Sanscrit, in masculines and feminines, the ending *au*, which arose very probably from *ás* by vocalizing the *s*, and, consequently, is nothing more than a strengthening of the plural ending

as. Since the dual implies a clearer designation than mere undefined plurality, and involves more of strong expression and lively personification, it loves the broadest endings, as well in the cases here named as in the others that remain to be mentioned.

II. While the Pracrit and Pali have lost the dual, the Zend, on the other hand, has preserved it, yet in such a way only as that the plural frequently occupies its place. The dual in Zend is much less frequent, however, in the case of verbs. The Sanscrit ending *au* becomes in Zend *áo*.

III. In the Veda dialect, the ending *au* is mutilated frequently to *á*, the latter element of the diphthong being suppressed. In Zend, by a similar process, *a* is used for *ao*, and more frequently, too, than the full form. From this Veda-ending *á*, and the short *a* that often stands for it in Zend, we easily come to the Greek dual *ε*, since this vowel is fond of taking the place of the old short *a* at the end of words; and as, in the vocative, *λύκε* stands for *vrikā* and *vehrkā*, so, in the dual number, *ἄνδρ-ε* (with the euphonic *δ*) corresponds to the Veda-form *nar-á* and the Zend *nar-ā*.

IV. In Lithuanian the dual termination of masculine stems in *a* is *u* contracted from *uo*; and the Veda-form *vrikā*, the Zend *vehrkā*, and the Lithuanian *wilku*, are in principle identical. In the vocative, the Lithuanian places a shorter *u*, and hence throws the accent back on the penult; as, *wilkū!* which resembles the change that takes place in the Greek *πατήρ* and *πάτερ*.

V. Masculine and feminine stems in *i* and *u* suppress, in Sanscrit, the dual-ending *au*, and in its stead lengthen the end-vowel of the stem; as, *patī*, "two husbands," from *patī*; *sûnû*, "two sons," from *sûnu*. The same principle operates frequently in Zend; as, *mainyû*, "two spirits;" *erezû*, "two fingers." The Lithuanian, in like manner, suppresses the case-ending of the dual in its *i* and *u* stems, and lengthens the end-vowel of the stem in full accordance with the Sanscrit rule; as, *awī*, "two sheep," from *awi* (compare the Sanscrit *avī*, from *avi*); and *sunû*, "two sons," from *sunu* (compare the Sanscrit *sûnû*).

VI. In Greek, the dual of the first two declensions follows the same principle. In the first declension, the nominative singular, it is true, often ends in *η*, but the stem always terminates in *ᾱ*, and this becomes *ᾱ* in the dual; as, *κεφαλ-ᾱ*, *τιμ-ᾱ*, *κομ-ᾱ*. In the second, the *ω* of the dual is a lengthening of the *ο* in the stem; as, *λόγ-ω*, *ὀδ-ώ*, *ὄρ-ώ*.

VII. Neuter nouns in Sanscrit have in the dual not *au*, but *ī* for an ending, as in the plural they have not *as*, but a short *i*. An *a* at the end of the stem coalesces with this *ī* into *ē*, and hence we have *satē*, "two hundred," from *sata-t*. Other vowels insert a euphonic *n*; as, *talū-n-i*.

VIII. Lithuanian dual-forms of the feminine gender ending in *i* agree

with those ending in *é* in Sanscrit and Zend ; as, *ranki*, from *ranka*. The accusative dual, however, is formed in Lithuanian, contrary to the other sister tongues, after the analogy of the singular, by means of a nasal letter ; as, *wilkun*.

IX. The study of comparative grammar shows that the dual was originally common to the different branches of the Indo-Germanic family, but that it has gradually disappeared from the greater number of them. We find it in the Sanscrit and Zend, for example, whereas in Pali it occurs only in the two words *dui*, "two," and *oubha*, "both." Traces of it are found in the Gothic, but not in the more modern Teutonic dialects. It occurs in Greek, but often with a mere plural meaning, whereas in modern Greek it is unknown. In Latin we find it remaining only in two words, *duo* and *ambo*, exactly as in Pali.

#### *Instrumental, Dative, and Ablative.*

I. These three cases have a common termination in the dual number in both Sanscrit and Zend, whereas in Greek the genitive has attached itself to the dative, and borrowed its termination from the latter. The Sanscrit termination for these three cases is *bhyám*, which in Zend is curtailed to *bya*.

II. Connected with this dual termination is, in the first place, the ending *bhyam* of the pronouns of the first and second person in the dative singular and plural, but which, however, in the pronoun of the first person, is curtailed to *hyam*.

III. The curtailment alluded to at the close of the preceding paragraph appears to have existed at a very early period, since we find a remarkable coincidence, as regards this form, between the Latin and Sanscrit, the Latin pronoun *mi-hi* corresponding directly to the Sanscrit *ma-hyam*, and the Latin *ti-bi*, on the other hand, to the full Sanscrit form *tu-bhyam*.

IV. In the second place, connected with the dual termination *bhyám* is the form *bhyas*, which marks the dative and ablative plural, which in Zend becomes *byô*, and in Latin *bus*, by suppressing in this last-mentioned language the letter *y*, and by the usual conversion of *as* into *us*.

V. In Lithuanian, in the dative dual, the letter *m* alone remains to indicate the dual ; as, for example, *wilka-m*. This *m*, however, is not to be regarded as the final letter of the Sanscrit *bhy-ám*, but the initial labial converted into a nasal.

VI. The dual-ending *bhyám* is also related to the Sanscrit *bhis*, which is the mark of the plural instrumental. This latter termination, which in Zend becomes *bis*, has settled down in Latin into the case-sign for the dative and ablative ; as, for example, in *no-bis* and *vo-bis*, where *bis* takes the place of *bus*, that comes from *bhyas*. In Lithuanian, on the

other hand, *mis* (the labial being changed to a nasal) is peculiar to the instrumental, and *pati-mis* answers to the Sanscrit *pati-bhis* and the Zend *pati-bis*.

VII. The old epic ending in Greek in  $\phi\iota$  and  $\phi\iota\nu$  belongs to this part of the subject. On the supposition that  $\phi\iota\nu$  is the earlier form of the two, we may easily hazard the conjecture that it arose from  $\phi\iota\varsigma$ , just as we trace  $\mu\epsilon\nu$  from  $\mu\epsilon\varsigma$  in the first person plural of verbs; which ending in  $\mu\epsilon\varsigma$ , moreover, corresponds to the Sanscrit *mas* and the Latin *mus*. In accordance with this idea, the old Greek form  $\phi\iota\varsigma$  will answer to the Sanscrit *bhis*, and to the Latin *bis* in *nobis* and *vobis*. It is highly probable, too, that originally a difference existed between  $\phi\iota$  and  $\phi\iota\nu$ , and that the former belonged to the singular, the latter to the plural, having the same analogy between them as *bi* and *bis* in the Latin forms *ti-bi* and *vo-bis*, and *mi* and *mis* in the Lithuanian *aki-mi*, "by the eye," and *aki-mis*, "by the eyes."

VIII. That the endings  $\phi\iota$  and  $\phi\iota\nu$  belong especially to the dative is well known. The locative and instrumental use of the same terminations in such forms as  $\alpha\upsilon\tau\acute{o}\phi\iota$ ,  $\theta\acute{\upsilon}\rho\eta\phi\iota$ ,  $\beta\acute{\iota}\eta\phi\iota\nu$ , is easily explained on the principle that the common dative itself has assumed a locative and instrumental relation. That  $\phi\iota$  and  $\phi\iota\nu$ , however, have at any time a strong genitive meaning may very safely be denied; since when prepositions, that are otherwise construed in Greek with a genitive, appear also with cases ending in  $\phi\iota$  or  $\phi\iota\nu$ , there is no need whatever for us to regard these last as genitives, or as supplying the place of a genitive. All prepositions that are construed in Greek with a genitive would be much better joined with an ablative or locative, if such cases existed in Greek. Even the suffix  $\vartheta\epsilon\nu$ , which is commonly regarded as supplying the place of the genitive ending, is, strictly speaking, of genuine ablative signification, expressing as it does the departing from a place.

IX. The Greek dual-ending in  $\iota\nu$  appears to be a curtailing of the Sanscrit form *bhyām*, by throwing out the initial labial, as, in the latter language, *vrikais* is formed from *vrikābis*, and then by contracting *yām* into  $\iota\nu$ , just as, in Sanscrit again, *ista* is said for *yasta*, from *yag*, "to offer," and in Zend *îm*, "hæc," is formed from *iyam*. The third declension in Greek might, by its dual termination, as in  $\delta\alpha\iota\mu\acute{o}\nu\text{-}\iota\nu$ , give rise to the suspicion that  $\iota\nu$ , and not  $\omicron\nu$ , was the true ending. The latter, however, appears in both the first and second declensions, where  $\iota\nu$ , and not  $\omicron\nu$ , attaches itself to the final vowel of the stem; as,  $\text{Μούσα-}\iota\nu$ ,  $\text{λόγο-}\iota\nu$ , &c. Hence, in the third declension, we are to regard the  $\omicron$  before  $\iota\nu$  merely in the light of a connecting vowel between the stem and case-ending.

X. On the principle that the dual-ending in  $\iota\nu$  is contracted from *bhy-*

*ām*, we discover also the origin of the *iv* appended to the dative plural of certain pronouns, namely, *ἡμ-iv*, *ὑμ-iv*, *σφ-iv*. This latter *iv* appears to have been of very early origin, since we find that the Sanscrit has *bhyam* for the ending of the dative plural of the pronouns of the first and second person, but in all other words *bhyas*. From this *bhyam* we come as easily to *iv*, as from the dual termination *bhyām*. The accusative use of this same ending, in such forms as *μiv* and *νiv*, may be explained in two ways: either by supposing that the original dative force of the termination had become forgotten, or that the analogy of the accusative ending in *v* was followed, *μi-v*, *vi-v*.

#### *Genitive and Locative.*

I. These two cases have in Sanscrit the common ending *ôś*, which may possibly be connected with the genitive ending of the singular. Thus we have *vrikay-ôś*, *paty-ôś*, *tanu-ôś*.

II. In Zend, this ending seems to have disappeared, and its place to have been supplied by the plural. So also in Lithuanian, where, for example, *awj-u* is both the dual and the plural genitive.

#### PLURAL.

#### *Nominative and Vocative.*

I. Masculines and feminines in Sanscrit have the nominative plural ending in *as*, with which case, as in the sister tongues, the vocative is identical in all the declensions. This plural termination in *as* appears to be nothing more than an enlargement of the *s* which forms the case-sign of the nominative singular, in order that by such enlargement the idea of plurality might be symbolically, as it were, expressed.

II. The neuter, as in the singular and dual, so also in the plural, wants the letter *s*, which would seem, therefore, to have too much of a personal reference to harmonize with this gender.

III. In Zend, *as* becomes *ô*, but before the particles *ca* and *cit* it changes merely to *as'*. In Greek it appears under the form *ες*, though with some limitations; in Latin it makes *ēs*; in Lithuanian, when the stem ends in *r*, the termination of the nominative plural is *es*, otherwise merely *s*. Hence we have in Sanscrit *duhitar-as*; in Zend, *dughdhar-as'-ca*; in Greek, *θυγατέρ-ες*; in Lithuanian, *dukter-es*; with all which we may compare the Latin *matr-es*.

IV. The masculine pronominal stems in Sanscrit, Zend, and Gothic that end in *a* do not take the full nominative sign, but, in place of this, they lengthen the stem by the addition of an *i*, which vowel, on being blended with the *a* of the stem, becomes in Sanscrit *é*, and in Zend *ê* or *ôi*. Hence we have in Sanscrit *té*, in Zend *tê*, and in Gothic *thai*, all

signifying "these," whereas the feminine forms of the same case and number are *tás*, *táo*, and *thôs*, corresponding to the masculine forms just mentioned in the Greek *τοί* (Doric for *οί*). In Greek and Latin, however, this *i*, which is added to the stem in Sanscrit, Zend, and Gothic only in masculine pronominal themes, takes a much wider range, and is to be found connected with all other stems of both the first and second declensions. Hence we have *χῶραι*, *λύκοι*, for *χωρα-ες*, *λυκο-ες*; and *lupi* (from *lupoi*), *terrae* (from *terrai*), for *lupo-es*, *terra-es*.

V. Stems in *i* and *u* have in Sanscrit the guna, and hence we find *patay-as* and *sûnav-as* for *paty-as* and *sûnv-as*. This guna has been preserved in the Gothic, though in its weakened form *i*, which before the vowel *u* changes into a *j*. Hence in Gothic we have *sunj-us*, "sons," for *suni-us*, from *sunau-s*. In the Gothic *i*-stems the guna-*i* blends with the *i* of the stem and becomes long *i* (written *ei*); as, *gastei-s*, from *gasti*.

VI. Neuters in Zend, as in the sister languages of Europe, have a short *ă* for the ending, the remains, in all probability, of the fuller form *as*, after the *s* had been thrown away as having too much of personal reference to harmonize with the neuter. This *a* remains also in the accusative, since masculines and feminines most commonly have *as* for the termination of this case.

VII. Corresponding to these Zend-European neuters in *a* the Sanscrit has neuters in *i*, which latter vowel is evidently a weakening merely of an earlier *a*. The end-vowel, moreover, of the stem is lengthened, and between this and the case-ending a euphonic *n* is inserted; whence we have *dānā-n-i*, *vārt-n-i*, *madhū-n-i*. Stems ending in a consonant, *n* and *r* excepted, place before the same a nasal, and lengthen the preceding vowel; as, *vacān-si*. With this insertion of *i* we may compare the very isolated neuter-forms which appear in the Latin *quæ* (*quai*) and *hæc* (*haic*). But the analogy is most striking between *quæ* and the Sanscrit *ké*, formed from *ka-†i*, which appears as a dual, but was originally also a plural form.

#### Accusative.

I. Stems ending with a short vowel in Sanscrit affix an *n* and lengthen the final vowel of the stem; hence we have *vrikā-n*, *patī-n*, *sunū-n*. This *n* in the accusative plural is a curtailment of the full form *ns*, which has remained fully in the Gothic; as, *vulfa-ns*, *gasti-ns*, *sunu-ns*. The Greek, on the other hand, has retained the sibilant, but converted the *v* into a *υ*; as, *λύκους*. The form *λύκους*, therefore, bears the same analogy to *λύκους* that *τύπτονσι* does to *τύπτονσι* (formed from *τύπτοντι*.)

II. For *πόσι-ας*, *ιχθύ-ας*, and the like, however, we cannot expect that



any such old forms as πόσι-νς, ἰχθύ-νς ever existed. In the case of their *i* and *u* stems, the Greeks constantly follow the same rule as in stems ending with a consonant, namely, by appending *ας*, as in Sanscrit, where we have *padas* corresponding to the Greek πόδας.

III. This *as* for *ns* may be compared with the Ionic *αται, ατο*, for *νται, ντο*, a form which has extended itself from cases where the vocalizing of *n* was absolutely necessary; as, πεπείθεται, τετράφεται, for πεπείθνται, τετράφνται, even to those where *ν* could very properly have been allowed to remain; as, πεπαύεται, κεκλίεται, for πέπαννται, κέκλινται.

IV. Feminine stems ending in a vowel follow in Sanscrit the analogy of consonant stems, with the suppression, however, of the *a*, and they have therefore *s* for *as* or *ns*. Feminines ending in a short vowel lengthen this, in order to compensate, very probably, for the suppression of the *a*; hence we have *prîti-s* from *prîty-as*, and *tanû-s* from *tanû-as*. Something like an analogy with this may be found in the Greek forms of the accusative plural ending in *ις* and *υς*, but these are not limited to feminines, and the same terminations occur in the nominative also for *i-es* and *u-es*.

V. The Zend follows, like the Greek, in its *i* and *u* stems, the analogy of consonant stems; while in feminine stems in *i* and *u* we sometimes find a form corresponding to the Sanscrit in *î-s*, *û-s*; as, for example, *gairî-s*, "mountains;" *peretû-s*, "bridges." Masculine stems ending in *a* have in the accusative *an*; as, *im-an*, "hos;" *maxistan*, "maximos."

VI. In modern Persian, animate objects form the plural in *an*, and inanimate in *ha*; as, *merd*, "a man," plural, *merd-an*, "men;" *murg*, "a bird," *murg-an*, "birds;" *ruz*, "a day," *ruz-ha*, "days;" *khivān*, "a table," *khivān-ha*, "tables."

VII. A peculiar neuter suffix in the singular number of Sanscrit nouns is found, as has already been remarked, in *as*. This occurs still more frequently in Zend, and forms, in this latter language, its plural in *ha*. The modern Persian *hâ*, with its vowel lengthened, stands in close analogy with this. So also in the modern German many striking resemblances to the modern Persian may easily be found. That the German *wörter* ("words"), however, shows an analogy in termination with the Persian *hâ*, can only be discovered through the medium of the Sanscrit and Zend. And this discovery is readily made when we call to mind that the old High-German, in its earliest periods, almost continually changed *s* into *r*, and as frequently converted *a* into *i*, which became at a later period *e*.

*Instrumental.*

The Instrumental plural has already been referred to under the head of the instrumental dual. In Sanscrit it ends in *bhis* ; in Zend, in *bits* ; in Lithuanian, in *mis* ; in Gothic, in *m* ; in Greek, in *φι* or *φιν* ; in Latin, in *bis*, &c.

*Dative and Ablative.*

I. The suffixes of both these cases have already been referred to. In the Latin, all that remains of the termination *bus* in the first and second declensions is merely the letter *s* ; as, *penni-s*, *terri-s*, *lupi-s*, *domini-s* ; except forms in *a-bus*, presently to be mentioned.

II. The vowel *i* in *terris*, *lupis*, &c., belongs to the stem, not to the case-sign. *Lupi-s*, in fact, is for *lupo-bus*, according to the analogy of *ambo-bus*, *duo-bus*. From *o-bus*, the language passed over to *i-bus*, for the purpose of lightening the end-vowel of the stem, just as in the beginning of some compounds we find *multi-plex* for *multu-plex* or *multo-plex*.

III. The form *i-bus* remained in the vulgar dialect of the lower orders, and hence we have in Gruter (2, 9, 24 : 6, 46, 9 : 5, 618, 3 : &c.) such forms as *dibus*, *diibus*, *filibus*, *parvibus*, &c. (Compare also Ennius, *ap. Charis.*, p. 4.)

IV. In the first declension the form *a-bus* has remained in several instances as a convenient mode of distinguishing between feminines and masculines. No traces of *i-bus* are found in this declension. Still, however, we can hardly suppose that the language passed at once from *a-bus* to *i-s*. It is far more probable that *a-bus* weakened the stem-vowel *ā* into *ī*, and that this *ī* was subsequently lengthened as a compensation for the removal of *bu*. Hence *terri-s* arose from *terri-bus*, for *terrā-bus* ; just as the verb *mālo* arose from *māvolo*.

V. The Erse language makes *aibh* the termination of the dative plural, and this striking analogy connects that language at once with the case-system of the other European tongues. Thus we have, in Erse, *ghri-anai-bh*, "to" or "with suns ;" *fearai-bh*, "to" or "with men."

*Genitive.*

I. The Genitive plural in Sanscrit, in the case of substantives and adjectives, ends in *ām* ; in Zend, in *anm*. The Greek *ων* connects itself at once with the primitive *am*, just as, in verbs, *ἐδίδ-ων* answers to the Sanscrit *adad-ām*. The Latin has preserved the final *m* unaltered, but has shortened, through the influence of this letter, the preceding vowel ;

and hence we have, in this latter language, *ped-ŭm*, whereas the corresponding form in Sanscrit is *pad-ām*.

II. The Lithuanian terminates the genitive plural in *ŭ*, rejecting the *m*, and in this rejection of *m* the German agrees with it. In Gothic, the *m* in like manner disappears, and the vowel that remains assumes the form either of an *é* or an *ô*. The *ô* appears in feminine *o* and *n* stems.

III. Stems ending in a vowel, with the exception, generally speaking, of those that are monosyllabic, insert, in Sanscrit, a euphonic *n* between the case-ending and the stem; and when this is done, the end-vowel of the stem, if short, is lengthened. This insertion of *n* appears to be of very early date, since the Zend participates in the same, though in a more limited degree; namely, in stems that end in *a* and *â*; as, *vehrka-n-anm*, *gihva-n-anm*. Analogous, in a striking degree, to this is the genitive of the corresponding class of words in old High-German, in old Saxon, and in Anglo-Saxon, which genitive ends in *ô-n-ô* or *e-n-a*. Thus we have, in old High-German, *këpô-n-ô*; in old Saxon, *gëbô-n-ô*; in Anglo-Saxon, *gife-n-a*.

IV. Pronouns of the third person have in Sanscrit the genitive plural ending in *sām* instead of *ām*. It is probable that this *sām* was the earlier form of the two, and that *ām* is merely the ending of this ending. The High-German has here, as in many other instances, changed the sibilant to an *r*. The Latin does the same, as in *istorum*, *istarum*, &c.

V. This *rum*, in the termination of the genitive plural, has passed over, in Latin, from the pronominal inflection to the first, second, and fifth declensions. And this was the more easily effected, since these pronouns of the third person are all in the genitive plural of either the second or first declension. Forms, however, occasionally present themselves, especially in earlier Latin, which show that the language was not always equally favourable towards the reception of this ending in *rum*, and hence we have such genitives plural as the following, *sociûm*, *deûm*, *amphorûm*, *drachmûm*, *agricolûm*, &c.

VI. The Latin *rum* and Sanscrit *sām* would lead us to expect *ων* in Greek. Such, however, is not the case. But still the forms that do occur in *ά-ων* and *έ-ων*, such as *αὐτά-ων*, *αὐτέ-ων*, *ἀγορά-ων*, *ἀγορέ-ων*, point very plainly to a consonant that has fallen out. It remains a question, therefore, whether a *σ* has been dropped in every instance or only a *σ* in pronouns, and in other words a *ν*, as in *μείζω*, from *μείζονα*. If this latter view be correct, *λύκων* will be for *λυκο-ν-ων*, *χωράων* for *χωρ-α-ν-ων*; but *τῶν* for *τοσων*, and *τάων* for *τασων*.

*Locative.*

I. The characteristic of the locative plural in Sanscrit is *su*, which is converted also, on some occasions, into *shu*. For this in Zend we have *shu* and *hu*. The primitive form in Sanscrit, however, was *sua*, from which comes *shua* in Zend, which is more usually employed for *shu* and *hu*.

II. The primitive ending *sua* is identical with the reflex possessive stem *sua*. And as in Latin *si-bi* points to an earlier form *su-bi*, which we would be led to expect from *su-i*; and *ti-bi* to an earlier form *tu-bi*, which we may compare with the Sanscrit *tu-bhyam*, so the Greek dative locative ending in *σι* (or *σιν*) points at once to the Sanscrit *su*.

III. Stems in *ā* append to this vowel, as in many other instances, an *i*, and from the blending of *a+i* arises *é*, to which the Greek *οι* corresponds, as in *λύκοι-σι*, Sanscrit *vriké-shu*. The *ι* in Greek passes over from these stems to others in *ā* and *η*, and either appears in its full force or as a subscript *ι*. Hence we have *Πλαταιῶσιν*, *Ὀλυμπιάσι*, *Ἀθηνῆσιν*, &c.

IV. In Lithuanian, the endings of the locative plural are for the masculine *se*, for the feminine *sa*. This *sa* appears to have arisen from *sua*, by rejecting the *w*.

The analogies that present themselves in the case of the adjective are equally striking. We will confine our remarks, however, to the numerals, pronouns, and verb.

TABULAR VIEW OF THE CARDINAL NUMBERS.

	Sanskrit	Persian	Gothic.	O. High-Ger.	Russian.	Irish.	Welsh.	Latin.	Greek.
1.	éka,	yik,	ain's, aina, ain,	ein,	odin',	aen,	un,	unus, a, um,	εἷς, μία, ἓν.
2.	dwé, dwau,	du,	twai, twos, twa,	tue,	dva, } dvie, }	da, } do, }	dau, } dwy, }	duo, duos, i. e., duai, }	δύω, δύοίω.
3.	tri,	seh,	thrins,	thri,	tri,	tri,	tri, tair, }	tres, } tria, }	τρεις, i. e., τρία.
4.	chatvâr, chatur,	cheham,	fidwor,	fiur,	chetyre,	keathair,	pedwar, pedair, }	quatuor, petor, Oscan. }	πίσσυρες, πίσσυρες, τέτορα.
5.	pancha,	penj,	fimf,	finfe,	pyat,	kuig,	pump,	quinque,	πέμπε, πεντε. }
6.	shash,	shesh,	saihs,	sehs,	shest'	se,	chwech,	sex,	ἕξ.
7.	saptan,	heft,	sibun,	sibun,	sem,	secht,	saith,	septem,	ἑπτὰ.
8.	ashtan, ashtau,	heah,	ahtan,	ohto,	osm, osem, }	ocht,	wyth,	octo,	ὀκτώ.
9.	navan,	nub,	nihun,	niguni,	devyat',	noi,	naw,	novem,	ἐννέα.
10.	dashan,	deñ,	taihun,	tehan,	desyat',	deich,	dég,	decem,	δέκα.
20.	ving sati,	bist,	twaimtigum,	tuentsig,	dvatzat',	fichid,	ugain,	viginti,	εἰκοσι, i. e., Φείκοντι.
30.	tringeat,	si,	thrinstigum,	thrittig,	tritrat'	deich ar } hichid, }	dég ar } ugain, }	triginta,	τριάκοντα.
100.	satam,	sad,	hund,	hunt,	sto,	kett,	cant,	centum,	ἑκατόν.

*Remarks.*

I. A very slight inspection of the preceding table will show that nearly all the words contained in them are derived by each language from some of its cognates, or by all from a common source.<sup>1</sup>

II. Certain consonants, or certain classes of consonants, in one language, are almost uniformly substitutes for certain others in a different language. And one of the most striking facts that appears on comparing these lists of numerals is, that in some of the languages of Western Europe guttural or hard palatine consonants abound, and take the place of the sibilants, soft palatines, and dentals, and even of the labial consonants which are found in the more eastern and in some northern languages.

III. The following examples will prove the truth of this remark.

*Numeral 4.*

chatur,	Sanscrit,	} ch	} become { q, quatuor, in Latin. k, keathair, in Erse.
chetyre,	Russian,		
chehar,	Persian,	} τ	
τέτταρες,	Greek,		
πίσυρες,	"	} π	
pedwar,	Welsh,		
petor,	Oscan,	} p	
fidwor,	Gothic,		
fiuuar,	Teutonic,	} f	

*Numeral 5.*

pancha,	Sanscrit,	p and ch	} become { q and q, quinque, Latin. k and g, kuig, Erse.
penj,	Persian,	p and j	
πεντε,	Greek,	π and τ	
πεμπε,	"	π and π	
pump,	Welsh,	p and p	
fimf,	Gothic,	f and f	

*Numeral 6.*

shash,	Sanscrit,	sh and sh	} become { ch and ch } chwech, guttural, } Welsh. (') and ξ, ξξ, Greek.
shesh,	Persian,	sh and sh	
sex,	Latin,	s and x	
saihs,	Gothic,	s and s	

*Numeral 7.*

saptan,	Sanscrit,	s and pt	} become { s and cht, Erse. h and ft, Persian. (') and πτ, Greek.
septem,	Latin,	s and pt	
saith,	Welsh,	s and th	

*Numeral 8.*

ashtan,	Sanscrit,	aht	} become { cht, ocht, Erse. κτ, οκτω, Greek. ct, octo, Latin. ht, ahtan, Gothic.
hesht,	Persian,	sht	
wyth,	Welsh,	th	

1. Prichard, *Eastern Origin of the Celtic Nations*, p. 40, seq.

## Numeral 10.

dashan,	Sanscrit,	sh	becomes	{	κ,	δεκα,	Greek.
					c,	decem,	Latin.
					ch,	deich,	Erse.
					g,	dêg,	Welsh.
					h,	tehan,	Teutonic.
					h,	taihun,	Gothic.

## Numeral 20.

vinshati,	Sanscrit,	sh	becomes	{	g,	viginti,	Latin.
					g,	ugain,	Welsh.
					κ,	εἰκοσι,	Greek.
					ch,	fichid,	Erse.

## Numeral 30.

trinshat,	Sanscrit,	sh	becomes	{	κ,	τριάκοντα,	Greek.
					g,	triginta,	Latin.

## Numeral 100.

satam,	Sanscrit,	}	s	becomes	{	κ,	ἐκατόν,	Greek.
sad,	Persian,					c,	centum,	Latin.
						c,	cant,	Welsh.
						k,	kett,	Erse.
						h,	hunt,	Gothic.

From the data here afforded the following inferences have been deduced.<sup>1</sup>

I. The Sanscrit, and some other languages holding a near relation to it in the form of words, abound in sibilants and soft palatine consonants. They have these letters in several instances in which cognate words in other languages have in the place of them gutturals, or hard palatines, or dentals.

II. The Greek substitutes for the sibilants and soft palatines of the Sanscrit chiefly the *tenués* of the hard palatine or guttural class and of the dental, namely, κ and τ. In several instances the Greek, particularly the Æolic, has π in the place of the Sanscrit soft palatine, or *ch*; as in πέμπε for *pancha*, πέσυρα (πέρυρα ?) for *chatur*.

III. The Welsh makes nearly the same substitutions as the Æolic Greek. It puts *p* for the soft palatine *ch* in the instances before mentioned. It substitutes more generally hard palatines or gutturals (either *c*, i. e., *k*, or *ch*) for the soft palatines and sibilants of the Sanscrit. It has the aspirate guttural *ch* instead of the aspirate sibilant *sh*. It has *th* in the place of *ct* and *pt*.

IV. The Erse substitutes for the sibilants and soft palatines of the Sanscrit, gutturals, as the hard *c* or *k*, as also in some instances the guttural aspirate *ch*.

V. The Latin displays nearly the same phenomena as the Erse. It puts *c* or *q*, equivalent to *k*, in the place of the letters above mentioned. Neither the Erse nor the Latin adopts the *p* of the Welsh and Æolic Greek, but they have *c* or *q* instead of it, as in other instances where the Sanscrit has *ch*.

VI. The Gothic and other Teutonic dialects resemble the Welsh and the Æolic Greek, except in the circumstance that they prefer aspirate consonants, as *finse* for πέμπε or *pump*; *fulwor* for pedwar or πέρυρ; *thri* for *tri*. They likewise substitute the simple *h* in the place of palatines and sibilants in other languages, as may be seen in a variety of instances, as in the numerals, 6, 8, 9, 10, 100. The Persic and the Greek languages use the aspirate in some instances in a similar manner.

### *More Special Analogies in the Cardinal Numbers.*

#### 1.

I. In designating the number one a great diversity prevails among the Indo-Germanic tongues, owing to the circumstance of pronouns of the third person being employed to express it, and the wide scope thus afforded by the early richness of their forms.

II. The Sanscrit *éka*, the comparative of which we have reappearing in Greek in the form *ἐκάτερος*, appears to have arisen from the joining of the demonstrative stem *é* with the interrogative *ka*; which same *ka* unites likewise with *api*, "also," forming *kôpi*, "any one," "whosoever."

III. The Gothic *ain's*, from the theme *aina*, the same as the German *einer*, connects itself in origin with the Sanscrit defective pronoun *éna*, "this one." To this same pronominal stem we may trace the old Latin form *oinos*, the accusative of which, *oinom*, appears in the inscription found in the tomb of the Scipios. From this *oinos* comes the later *unus*, by the common change of the old *ō* into *u*, with a lengthening of the vowel at the same time, in order to compensate for the *i* which is thrown out.

IV. Besides the analogy pointed out in the preceding paragraph, the Latin *unus* also shows a surprising resemblance to the Sanscrit *ûna-s*, which properly signifies "less" (compare the German *wen-ig*, "little;" *wen-iger*, "less"), and is placed before higher numbers in order to express diminution by unity; as, *ûna-vinsati*, "nineteen," in Latin *undeviginti*; *ûna-trinsat*, "twenty-nine," in Latin *undetrigintā*, &c.

V. The Greek *év* connects itself very probably with this same Sanscrit *éna*, and has lost its final vowel, like the Gothic *aina*, in the nominative masculine, namely, *ain's*. The Greek *oloç*, "alone," in Latin *unicus*, comes in all likelihood from an old form *ólvoç*, analogous to the old Latin *oinus*.



## 2.

I. The theme in Sanscrit is *dwa*, which is naturally inflected with the dual endings. The Gothic has in place of this *twa*, and as it dispenses with a dual, it inflects this theme like a plural, Nom. *twai*, *twōs*, *twa*; Dat. *twaim*; Accus. *twans*, *thwos*, *twa*. With *twai* the form *bai*, "both," connects itself from the root *ba*. Dat. *baim*; Accus. *bans*. This *ba* is supposed to come from the Sanscrit *ubha*, stem *obo*.

II. In Greek and Latin, *δύω*, *δύα*, and *duo*, have changed the old *w* into *u*, but have not parted with the end-vowel of the stem; *δύω* agrees with the masculine *dwaá*, found in the Vedas. In Sanscrit, the *a* of *dwa* becomes weakened into *i* at the beginning of compounds; as, *dwimâtri*, "having two mothers." The Greek, where such a form as *δFι* is impossible, employs *δι*; as, *διμήτωρ*. The Zend and Latin agree very remarkably in altering this *dwi*, since they throw away the *d*, and change *w* into *b* by a hardening pronunciation. Hence we have in Zend *bipaitis-tana*, and in Latin *biceps*, *bidens*, &c.

III. In old Norse we find *swar*, which appears in *thriswar*, "three times," and with which is connected the syllable *ce*, in the English *twice*, *thrice*, &c. This *swar* may be traced to *var*, which corresponds to the Sanscrit *vâra*, and this latter indicates "time." Thus we have *êkavâra*, "once," and *vâramvâram*, "repeatedly." Now from *vâra* comes the Persian *bâr*, also referring to time; as, *bar-i*, "once;" and from this same source, in all probability, is derived the Latin termination *ber*, appended to the names of months; as, *Septem-ber*, &c., meaning literally the seventh time-portion of the year; *Octo-ber*, the eighth; *Novem-ber*, the ninth, &c.

## 3.

I. The theme in Sanscrit, Greek, Latin, Lithuanian, and Slavonic is *tri*, for which we have in Zend and Gothic *thri*.

II. The declension of this theme is in most of these languages quite regular, except that in Gothic, on account of the word being a monosyllable, the *i* before the vowel-ending does not disappear, but becomes *ij*, and hence we have the genitive *thrij-e*, and nominative neuter *thrij-a*.

III. The Sanscrit and Zend, however, have, the former *tri*, the latter *thri*, only as a designation for the masculine and neuter. In the feminine they employ the Sanscrit *tisras* for *tisaras*, from the root *tisar*, and the Zend *tisarô*.

## 4.

I. The Sanscrit feminine theme is *chatasar*, which follows the analogy of *tisar* mentioned in the preceding paragraph, and the resemblance be-

tween the two is so striking as to lead us at once to the supposition that *chatasar* is formed from *tisar* (itself a weakening of *tasar*) by the addition of the particle *cha*, "and." Viewing *tasar* as identical with the demonstrative stem in Sanscrit, we may obtain a glimpse of the earliest and most natural mode of counting; namely, *it, this, that, and-this, &c.*

II. The Gothic *fidvôr* connects itself with the Sanscrit *chatvâr* by the ordinary change of consonants. This form *chatvâr* is the stronger, and *chatur* the weaker, one in Sanscrit. The Lithuanian *keturi* may also be compared with the same; but still more clearly the Latin *quatuor* (i. e., *chatvor*). The Greek *τέτραπ-ες* (*téssap-ες*) connects itself with the Sanscrit *chatvâr-as*, the nominative masculine of *chatvâr*. In Pali the form is *chattâr-ô*, and both this and the Greek *τέτραπες* gain the second *t* by assimilation.

III. The Zend converts the softer form *chatur* into *chathru* at the beginning of compounds, which agrees in a very striking manner with the Latin *quadru* in *quadrupes, qundruplex, &c.*

IV. The adverbial *s*, by which are formed in Sanscrit *dwis*, "twice," *tris*, "thrice," is dropped in *chatur*, "four times," for *chaturis*. The Latin drops the *s* in both three and four; as, *ter, quater*.

## 5.

I. The Sanscrit-Zend *panchan* is the theme, and the genders were not distinguished in this and the following numerals. Moreover, we have the nominative, accusative, and vocative always in the singular neuter form, whereas the other cases show plural endings; as, genitive *panchânâm*, in Zend *panchananm*. This irregularity in inflection prepares us for a total want of it in the Greek *πέντε* and Latin *quinque*.

II. It is also worthy of remark, that the final nasal in *panchan* appears in none of the sister European tongues, whereas the *n* of *saptan, navan,* and *dasan* is found also in Lithuanian and Gothic. The final *n* in the Sanscrit and Zend numerals was properly a later addition, and the original termination would seem to have been *cha*, "and," which occurred as a prefix in the case of the number four in Sanscrit. Analogous to this are both the Latin *quinque*, ending with *que*, "and;" and the Greek *πέντε*, ending with the enclitic *τε*. In *pan-cha*, therefore, the root *pan* will be euphonic for *pam*, and the final *m* will be the neuter case-sign, while *pa*, as a pronoun, will be identical with *ka*, to which we have referred in our remarks on the numeral one. This interchange of *p* and *k* has already been alluded to, and we may compare the old Latin form *pidpid* for *quidquid*, as well as *ποτός* for *κοτός, &c.*

III. From what has been premised, it would appear that the numeral five, when traced to its origin, meant, "and one," indicating the one,

namely, which, on being added to four, made up the number five. We may, however, derive *panchan* at once from the Sanscrit *pani*, "the hand," and make the term refer to the number of the fingers on the hand, just as the word *finger* is to be traced, through the Gothic *figgrs* (i. e., *fingrs*) to the numeral *fünf*, i. e., *fimf*, "five."

## 6.

I. For the Sanscrit *shash*, the Zend has *csroas*, and it is highly probable, inasmuch as *sh* does not properly commence a syllable in Sanscrit, but requires a *k* to precede it, that the original form in this latter language was *kshash*.

II. In Latin, Greek, and German the guttural appears to have been inverted, and hence we have in Latin *sex*, evidently inverted from *xes*.

## 7.

I. The Zend has *haptan*, which closely resembles the Greek form; the Lithuanian, on the other hand, has *septyni*, and the Slavonic *sedmi*. The *m* in *septem* and *sedmi* appears to have come in from the ordinal number, which in Sanscrit is *saptama*, nom. masc. *saptama-s*, and in Slavonic *sedmyi*. The same remark will apply to *osmi*, "eight," and to the Latin *novem* and *decem*, in Sanscrit *navama-s*, *dasama-s*, "ninth" and "tenth."

II. It is not probable that the final *n* of the Sanscrit cardinal forms changes to *m* in *septem*, &c. The change of *m* to *n* is very frequent, especially at the end of words, in which case it becomes in Greek a necessary alteration. But the change from *n* to *m* is hardly ever met with.

## 8.

The termination *au* in *asht-au* reminds us very strongly of the *av* in the Latin *octav-us*, of the *oF* in the Greek *ὀγδοF-ος*, for *ὀγδοος*, and of the *ow* in the Teutonic dative *ahlow-en*.

## 9.

I. The Lithuanian has *dewyni*, the Slavonic *devyati*. Both of these appear, at first view, altogether different from the forms that occur in the other sister tongues. On a closer inspection, however, we will find that they all agree, the nasal letter being converted in the Lithuanian and Slavonic numerals into the medial, just as we have *βρότος* in Greek from the same source with the Sanscrit *mrita-s*, with which compare the Latin *mort-uus*.

II. Etymologists deduce the Sanscrit *navan* from *nava*, "new," as indicating a new number after eight; and they refer, in support of this etymology, to the Latin *secundus*, "second," from *sequor*.

## 10.

The Gothic *taihun* involves two peculiarities of that language. In the first place, the letters *h* and *r* never allow a pure *i* or *u* to precede them in Gothic, but always call in the aid of the guna, converting, therefore, *i* into *ai*, and *u* into *au*. In the next place, the old *a* does not everywhere remain unaltered in Gothic, but is frequently, through the influence of a liquid that follows after, converted into *u*, not only in the radical syllables, but also in endings.

## 20—100.

I. The increase by tens is expressed in Sanscrit by *sati*, *sat*, or *ti*, and in Zend by *saiti*, *sata*, or *ti*. The words to which these terminations are appended are substantives with singular endings.

II. The analogy is very striking in Greek and Latin as regards the termination *ti*, for which we have *τι*, *τα*, *ti*, *ta*. Thus,

	Sanscrit.	Zend.	Greek.	Latin.
20.	<i>vingsati</i> ,	<i>visaiti</i> ,	<i>εἰκατι</i> , <sup>1</sup>	<i>viginti</i> .
30.	<i>tringsat</i> ,	<i>thrisata</i> ,	<i>τριάκοντα</i> ,	<i>triginta</i> .
40.	<i>chatvaringsat</i> ,	<i>chathwarēsata</i> ,	<i>τεσσαράκοντα</i> ,	<i>quadraginta</i> .
50.	<i>panchasat</i> ,	<i>panchasata</i> ,	<i>πεντήκοντα</i> ,	<i>quingquaginta</i> .
60.	<i>shashti</i> ,	<i>csvasti</i> ,	<i>ἑξήκοντα</i> ,	<i>sexaginta</i> .
70.	<i>saptati</i> ,	<i>haptâiti</i> ,	<i>ἑβδομήκοντα</i> ,	<i>septuaginta</i> .
80.	<i>asiti</i> ,	* * *	<i>ὀγδοήκοντα</i> ,	<i>octoginta</i> .
90.	<i>navati</i> ,	<i>navaiti</i> ,	<i>ἐνενήκοντα</i> ,	<i>nonaginta</i> .
100.	<i>sata-m</i> ,	<i>satē-m</i> ,	<i>ἐ-κατό-ν</i> ,	<i>centu-m</i> .

III. The terminations *sati*, *sat*, *sata*, and *ti*, are shortened from *dasati*, *dasat*, and *dasata*, which are themselves derivatives from *dasan*, "ten." To the same *dasan* are we to trace *sata*, the theme of *sata-m*, "a hundred," and with this *sata-m* the Greek *κατόν* connects itself, for *ἐ-κατόν* is literally "one hundred." So the Latin *centu-m* points to the same source, and is, moreover, the connecting link for the Gothic *hund* and old High-German *hunt*, the *h* or hard *c* of *centum* being expressed by the aspirate.

1. Old form for *εἰκοσι*.

*Tabular View of the Ordinal Numbers.*  
*Feminine Gender.<sup>1</sup>*

	Sanscrit.	Zend.	Greek (Dor.)	Latin.	Gothic.	Lithuanian.
1st	prathamâ	frathēma	πρώτῃ	prima	fruma	pirmâ
2d	dwitīyâ	bitya	δευτέρῃ	secunda	anthara	antrâ
3d	tritīyâ	thritya	τρίτῃ	tertia	thridjô'	treciâ
4th	chaturthâ	tûirya	τετάρτῃ	quarta	(fidvordô') <sup>2</sup>	ketwirtâ
5th	panchamâ	pugdha	πέμπτῃ	quinta	fimftô'	penktâ
6th	shashthâ	cstwa	ἑκτῃ	sexta	saihstô'	szesztâ
7th	saptamâ	haptatha	ἑβδομῃ	septima	(sibundô')	sekmâ
8th	ashtamâ	astēma	ὀγδόῃ	octava	ahtudô')	aszmâ
9th	navamâ	nâuma	ἐννάτῃ	nona	niundô'	dewintâ
10th	dasamâ	dasēma	δεκάτῃ	decima	taihundô'	deszimtâ
11th	ekadasâ	aēvandasa	ἐνδεκάτῃ	undecima	(ainlistô')	wienoliktâ
20th	vinsatitamâ	vîsaititēma	εἰκοστῃ	vicesima	* * * * *	dwideszimtâ

I. The Latin *prima* appears to come at once from the Sanscrit *prathamâ*, by changing *a* to *i* and dropping the middle syllable. The *pra* of *prathamâ* points directly to the Æolic *πρατ* for *πρό*, and to the Latin *præ*.

II. The Gothic *fruma* shows nearly the same analogy to *prathama* as the Latin *prima* and the Lithuanian *pirma*.

PRONOUNS.

*Tabular View of the Personal Pronouns I and THOU.*  
*Singular.*

	Sanscrit.	Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slavonic.
Nom.	{ aham	azēm	ἐγών	ego	ik	asz	az
	{ tuam	tûm	τοῦν	tu	thu	tù	ty
Acc.	{ mām, mâ	manm, mâ	μέ	mē	mik	manen	mja
	{ twām, twâ	thwanm, thwâ	τέ	tē	thuk	tawen	tja
Inst.	{ mayâ					manimi	mnojû
	{ twayâ					tawimi	tobojû
Dat.	{ mahyam		ἐμίν	mihi	mis	man	mnje, mi
	{ mē	mē, mōi	μοί				
	{ tubhyam		τεῖν	tibi	thus	taw	
Abl.	{ thwē, té	thwōi, tē, tōi	τοί				
	{ mat			me(d)			
	{ mattas		ἐμέθεν				
	{ twat	thwat		te(d)			
Gen.	{ twattas		σέθεν				
	{ mama	mana	μοῦ	mei	meina	manens	mene
	{ mē	mē, mōi					
	{ tawa	tawa	τεῦ	tui	theina	tawens	tebe
Loc.	{ twē, té	thwōi, tē, tōi					
	{ mayi			mei		manijē	mnje
	{ twayi	thwahmf		tui		tawijē	tebje

1. The feminine gender is selected as showing the different analogies more clearly than the masculine.  
2. Supposed Gothic forms, constructed according to the analogy of the old H.-Ger

*Dual.*

	Sanskrit.	Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slavonic.
Nom.	āvām		νῶϊ		vit	muddu	m. va : f. vje
	yuvām		σφῶϊ			judu	
Acc.	āvām				ugkis	mudu	m. va : f. vje
	nāu		νῶϊ				
Inst.	yuvām				igqwis	judu	
	vām	vāo	σφῶϊ				
Dat.	āvābhyām						nama
	yuvābhyām						vama
	āvābhyām		νῶϊν		ugkis	mum dwiem	nama
	nāu		νῶϊν				nama
	yuvābhyām		σφῶϊν		igqwis	jum dwiem	vama
	vām	vāo	σφῶϊν				vama
Gen.	āvābhyām						
	yuvābhyām						
	āvayōs				ugkara	mumū dwiejū	najū
	nāu		νῶϊν				najū
	yuvayōs				igqwara	jumū dwiejū	vajū
	vām	vāo	σφῶϊν				vajū
Loc.	avayos						vajū
	yuvayos						vajū

*Plural.*

	Sanskrit.	Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slav.
Nom.	vayam	vaem			veis.		
	asmê		ἄμμες	nos	veis	mes	my
Acc.	yūyam	yuschēm	ὑμμες	vos	yus	jūs	vy
	yushmê	yūs	ἄμμε		unsis	mūs	ny
Inst.	asmân						
	nas	nô		nos			
Dat.	yusmân		ὑμμε		izvis	jūs	vy
	vas	vô		vos			
Gen.	asmâbhis			nobis		mumls	nami
	yushmâbhis			vobis		jumls	vami
Loc.	asmabhyam		ἄμμι (ν)		unsis	mumus	nam
	nas	nô		nobis			nam
Abl.	yushmabhyam	yusmaeibya	ὑμμι (ν)		izvis	jumus	vam
	vas			vobis			vam
Inst.	asmat			nobis			
	yushmat	yûsmat		vobis			
Gen.	asmâkam	ahmâkēm	ἄμμιέων		unsara	mûsû	nas
	nas	nô		nostri			
Loc.	yusmakam	yûsmâkēm	ὑμμιέων		izvara	jûsû	vas
	vas	vô		vestri			
Abl.	asmâsu					mususe	nas
	yushmasu					jususe	vas

*Remarks.*

I. The Indo-Germanic tongues all agree, after a remarkable manner, in forming the nominative singular of the pronoun of the first person from a theme altogether unlike that whence the oblique cases are deduced. The *am* in *aham* is only a termination, as in *twam*, and in the European languages, with the exception of the Greek and Latin, all traces of this ending disappear. In Æolic Greek we have *ἐγών*, which comes nearer the Sanscrit than the later form *ἐγώ*. In the pronoun of the second person, all the European tongues, including the regular Greek and the Latin, drop the ending *am*. It occurs, however, in dialective varieties, such as the Bœotian *τούν*, and the Doric and Laconic *τύνη* and *τουνή*, where traces of the *am* are very apparent.

II. The oblique cases have in Sanscrit *ma* for the theme of the pronoun of the first person, and *twa* for that of the second. These themes in some cases coalesce with an *i*, and become *mê* and *twé*. With the stem *ma* the Greek stem *MO* connects itself, and forms the basis of the genitive *μου* and dative *μοί*. The *ε* in *EMO* arises from the strong tendency in Greek to prefix a vowel to stems beginning with a consonant; as, for example, in *ὄνομα*, *ὁδοῦς*, *ὄφρῦς*, *ἐλαχύς*, where in Sanscrit we have *nama*, *danta-s*, *bhrû-s*, *laghu-s*. In *MO* or *'EMO*, the *o* interchanges with *ε*, and hence we have *ἐμεῖο*, *ἐμέθεν*, for *ἐμοῖο*, *ἐμό-θεν* (compare *πόθεν*, *ἄλλο-θεν*, and the like), as also *ἐμέο* for *ἐμόο*, and *ἐμεῦ*, *μεῦ*, for *ἐμοῦ*, *μοῦ*. In the Æolo-Doric forms *ἐμεῦς*, *ἐμοῦς*, the *σ* is a later addition (as in *τεῦς*, *τεοῦς*) and was brought in as a characteristic of the genitive, after the old genitive sign *s*, which in the *o*-declension stood not at the end, but in the middle (compare *τοῖο* for *τοσιο*), had completely disappeared.

III. The theme of the pronoun of the second person, namely, *twa*, assumes in Greek two forms, according as the *a* or *w* is dropped. In the former case we have *ΣΥ*, in the latter *ΣΟ*, and the *o* is interchanged with *ε* in *σεῖο*, *σέθεν*, and the like.

IV. The Gothic weakens the *a* in *ma* to an *i*, and contracts the *va* of *tva* to *u*, whence arise the two themes *MI* and *THU*. The Latin, like the Gothic, shows the *a* of *ma* weakened to *i*, and hence we have *mi-hi* in the dative, where in Sanscrit we find *ma-hyam*. The accusative *me* is for *mem*, as *hoste-m*, from the theme *hosti*, and the ablative *me* is for *med*, like the Sanscrit *mat*. The genitive *mei* is connected with the locative *may-i* (euphonic for *mê-i*) in Sanscrit. From the form *mei* we would expect, by analogy, some such a form for the genitive of *tu* as *tvei*, from the Sanscrit *tvay-i*, but euphony changes the *v* after a consonant into *u*, and at the same time rejects the vowel that follows, and

hence we have *tui*. The analogy between *ti-bi* and the Sanscrit *tu-bhyam* is too striking to need any comment.

V. In almost all the Indo-Germanic tongues the nominative plural of the pronoun of the first person comes from a stem altogether unlike that of the singular, for the idea expressed by the personal pronoun I is not susceptible, strictly speaking, of plurality, since there is but one I, whereas the term *we* indicates merely one's self *along with others*. In the Vedas we find the form *asmé* as a nominative plural, instead of the more usual Sanscrit *vayam*. This *asmé* comes from a theme *asma*, out of which last all the oblique cases in ordinary Sanscrit are formed; and with the theme *asma* the Æolic *ἄμμες*, by assimilation for *ἄσμες*, closely connects itself, just as we have *ἐμμί*, by assimilation for *ἐσμί*, connecting itself with the Sanscrit *asmi*, "I am." The forms *ἡμεῖς*, *ὕμεῖς*, on the other hand, presuppose such themes as *ἡμι*, *ὕμι*, where the weak *ι* takes the place of the Sanscrit final *a*. From stems in *ι* are also to be deduced the genitives *ἄμμε-ων*, *ὕμμε-ων*, for *ἄμμί-ων*, *ὕμμί-ων*, and the datives *ἡμῖν*, *ὕμῖν*, for *ἡμι-ιν*, *ὕμι-ιν*. The accusative *ἡμᾶς*, *ὕμας*, become in Æolic *ἄμμε*, *ὕμμε*, which later forms connect themselves at once with the Sanscrit, *asmán*, *yushmán* (for *asma-ns*, *yushma-ns*), by a rejection of the case-suffix.

VI. It will be seen by an examination of the table, that in Sanscrit *nas* and *vas* appear in the accusative, dative, and genitive. This circumstance shows conclusively that the *s* cannot be a case-sign, and hence, reasoning from the analogy afforded by the Zend, we may regard *nas* and *vas* in the accusative as abbreviated from *nasmán* and *vasmán*, and in the dative and genitive from *nasma-bhyam*, *nasmakam*; *vasma-bhyam*, *vasmakam*. After removing the residue of each of these forms, we have *na* and *va* remaining as the chief element in either case of personal designation, and from these latter come the dual forms *nâu* and *vâm* (for *vâu*).

VII. The principle on which *nas* and *vas* were sought to be explained in the preceding paragraph may also be extended to the Latin. The stems *na* and *va* would lead us to expect in this language such themes as *nu* and *vu* (*nō* and *vō*), as also *ni* and *vi* for plural nominatives, and *nos* and *vos* for accusatives. But we find *nos* and *vos* already appearing in the nominative, and the final *s* maintaining its ground even in the possessives *nos-ter*, *ves-ter* (for *vos-ter*). Hence the *os* in *nos* and *vos* cannot well be explained in the same way as the *os*, for example, in *lupos*, and we must therefore regard these two words, like the Sanscrit *nas* and *vas*, in the light of abbreviations or curtailments from some more extended form, in which, very probably, the pronoun *sma* appeared. It is very singular that we actually find traces of such a form in the syllable *met*



appended to various pronouns, as *egomet*, *memet*, *tumet*, *nosmet*, *vosmet*, &c., and this *met* connects itself readily with *smat* the ablative, from which we pass at once to the Sanscrit ablative plural, *a-smat*, *yu-shmat*. Now, as this last-mentioned case is employed also by the Sanscrit grammarians as a species of ground-form for all cases and numbers, we may easily account for the free employment of *met* in the Latin tongue.

VIII. The Greek dual has  $\text{N}\Omega$  and  $\Sigma\Phi\Omega$  as themes for the pronouns of the first and second person, and from these come  $\nu\tilde{\omega}\tilde{\iota}$  and  $\sigma\phi\tilde{\omega}\tilde{\iota}$ . The peculiar form of  $\nu\tilde{\omega}\tilde{\iota}$  and  $\sigma\phi\tilde{\omega}\tilde{\iota}$ , as duals, has led to the supposition that the  $\epsilon$  is a weakening of the  $\alpha$  which originally formed the dual-ending of the masculine and feminine, and which  $\alpha$ , in the ordinary declension, was changed to  $\epsilon$ .

*Tabular View of the Pronoun of the Third Person.*  
*Singular.*

	Pracrit.	Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slavonic.
<i>Acc.</i>			$\sigma\phi\acute{\epsilon}$ , $\xi$ ,	<i>se</i> ,	<i>sik</i> ,	<i>sawen</i> ,	<i>sja</i> .
<i>Inst.</i>						<i>sawimi</i> ,	<i>sobojû</i> .
<i>Dat.</i>	<i>sê</i> ,	<i>hê</i> , <i>hoî</i> ,	<i>ol</i> ,	<i>sibi</i> ,	<i>sis</i> ,	<i>saw</i> ,	<i>sebjê</i> , <i>si</i> .
<i>Gen.</i>	<i>sê</i> ,	<i>hê</i> , <i>hoî</i> ,	<i>oû</i> ,	<i>sui</i> ,	<i>seina</i> ,	<i>sawens</i> ,	<i>sebe</i> .
<i>Loc.</i>						<i>sawije</i> ,	<i>sebjê</i> .

*Remarks.*

I. The Sanscrit wants a substantive pronoun of the third person. That it originally possessed one, however, appears evident from the testimony of its European sister tongues, and especially from the circumstance that in Zend' *hê* and *hoî*, and in Pracrit *sê*, were employed as the genitive and dative of the third person for all genders. The theme of this pronoun in Sanscrit must have been *sva*, lengthened afterward to *své*, like *mê* from *ma*, and *tvê* from *tva*.

II. The existing form *sva* has the force of a possessive, and is used not only in the meaning of "his," but also of "mine" and "thine." With this *sva-s* the Doric  $\sigma\phi\acute{\omicron}\varsigma$  connects itself, while  $\sigma\phi\epsilon\tilde{\iota}\varsigma$ ,  $\sigma\phi\acute{\iota}\text{-}\sigma\iota$ , in the plural is to be traced to a theme in *i*, as  $\sigma\phi\iota$ . The apparent affinity between it and the dual of the pronoun of the second person is merely accidental. In the latter the  $\sigma$  comes from an earlier  $\tau$ , whereas in the pronoun of the third person it is a part of the primitive form.

III. In  $oû$ ,  $ol$ ,  $\xi$ , for  $\sigma\phi oû$ ,  $\sigma\phi o\acute{\iota}$ ,  $\sigma\phi\acute{\epsilon}$ , the last of which old forms has alone remained, and in which forms the  $\phi$  takes the place of the digamma  $\sigma Foû$ , &c., the  $\phi$ , as the representative of the digamma, necessarily disappears after the conversion of the  $\sigma$  into an aspirate.

IV. The Gothic in like manner throws out a *v*, and says *sei-na*, *si-s*, *si-k*, for *svei-na*, *svi-s*, *svi-k*. The Lithuanian and Slavonic follow in

this pronoun the analogy of the second person, and distinguish it from the latter by the initial *s* for *t*. They also, like the Latin, Greek, and German, dispense with the nominative, since they use the pronoun reflexively; and they employ the singular instead of the plural.

### *Remarks on the Demonstrative Pronouns.*

I. The stem *ta* (feminine *tā*) signifies in Sanscrit "he," "this one," "that one." The Zend-form is identical, except that the middle mutes often take the place of the *tenuēs*; as, for example, in the accusative singular masculine, where for *tēm* we have *dem*, or, more frequently, *dim*. In Greek and German this pronoun has supplied the place of an article, a part of speech that is wanting in Sanscrit and Zend, as in Latin, Lithuanian, and Slavonic.

II. The stems *ro*, Gothic *tha*; feminine *rā*, *τη*, Gothic *thō*, correspond to the Sanscrit-Zend *ta* and *tā*, with which the Lithuanian demonstrative stem *ta*, in the nominative masculine *tas*, feminine *tā*, is completely identical. The Latin has no demonstrative pronoun from a similar stem which it employs by itself, if we except certain adverbial accusative-forms, as *tum*, *tunc* (like *hunc*), *tam*, *tan-dem*, *tam-en*, and certain derivatives from such a pronominal source; as, for example, *talis*, *tantus*, *tot*, *totidem*, *toties*, *totus*, &c. A demonstrative, however, of the form here referred to appears in the compound *iste*, and is declined with it, the first part of the compound, namely, *is*, being an old unchangeable nominative masculine, the case-sign of which, as if unconscious of its origin, remains also in the oblique cases; as, *istius* for *ejustius*, &c.

III. In the nominative singular masculine and feminine the Sanscrit and, in surprising accordance with it, the Gothic, substitute an *s* for the *t*, which in Zend becomes an *h*, and in Greek the rough breathing. Thus we have in Sanscrit *sa*, *sā*, *tat*; in Gothic, *sa*, *sō*, *thata*; in Zend, *ho*, *hā*, *tat*, and in Greek, *ὁ*, *ἡ*, *το* (the Doric *a* for *η*). The early Latin employed a form in the accusative closely connected with the primitive stem; namely, *sum* for *cum*, and *sam* for *eam*, and used also *sapsa* as a nominative for *sa-ipsa*. There are remains of the old *s*-form also in the Greek adverbs *σήμερον* and *σήμερον*, though here, since these compounds express an accusative, not a nominative meaning, the Attic *τήμερον*, *τήμερον* are more in unison with the Sanscrit usage, *ta* being the general theme, and *sa* only that of the nominative. It is an anomaly in Greek when the aspirate takes the place of the *t*-sound in the nominative plural also, as *οἱ*, *αἱ*. The Doric form is much more accurate, *ροί*, *ραί*, and harmonizes with the usage of the sister tongues.

### *General Observations on the other Pronouns.*

I. The change from a *tenvis* to a middle mute has already been referred to, and must again be mentioned as playing a very important part in comparative philology. Thus, for example, *óδε* is not compounded of *ó* and *δέ*, as is generally supposed, but the latter part of the word is evidently to be traced to the demonstrative stem *τό*, the vowel changing from *o* to *e*, as in the vocative of the *o*-stem, and also in such accusatives as *μέ*, *σέ*, *έ*, &c. In the word *óδε*, therefore, both parts of the compound are of similar origin, and we are reminded of the doubling of the pronoun in Sanscrit, Latin, and other tongues; as, *yô yas*, "quicunque;" *yan yam*, "quemcunque;" and in Latin, *quisquis*, *quidquid*, *sese*, &c.

II. The principle alluded to in the preceding paragraph is farther illustrated by the Sanscrit neuter forms *i-dam*, "this," and *a-das*, "that," where the *d* takes the place of *t*, just as in the Latin *i-dem*, *qui-dam*, &c., the syllables *dam*, *das*, &c., being all traceable to the demonstrative. Examples of a similar kind occur in the Latin *dum*, *dem-um*, *don-ec*, *den-ique*, &c. The adjective *totus*, on the other hand, retains the *t* unaltered, and its primitive meaning evidently is, "this and this," i. e., this and the other half, or the "whole."

III. The pronominal *i*-stem, consisting merely of a simple vowel, expresses in Greek and Latin the meaning "he," but in Sanscrit and Zend "this one." In the two latter languages it has no declension of its own, but has only left behind certain adverbs, such as, *ilas*, "from here," "from there;" *itha*, "so" (compare the Latin *ita*), &c. We have also from the same pronominal root *i* the derivatives *itara-s*, "the other" (whose accusative *itera-m* reminds us at once of the Latin *iterum*), *id-risa*, "such," &c. The Latin *is* enlarges its theme in many cases by means of a *u* or an *o*, in feminines by an *a*; the *i* also is converted into an *e*, especially before vowels; hence, as from the verbal root *i* come *eo* and *eunt*, in opposition to *is*, *it*, *imus*, *itis*, *ibam*, &c., so from our pronominal root come *eum*, *eo*, *eorum*, *eos*, and the feminines *ea*, *eæ*, *eam*, *earum*. To the primitive *i*-type there belong merely *is*, *id*, the old forms *im*, *ibus*, the genitive and dative *e-jus* and *e-i*, and the locative *ibi*.

IV. The stem of the relative pronoun in Sanscrit and Zend is *ya*, feminine *yâ*. The Greek *ὅς*, *ἥ*, *ὅ*, converts the initial *y* into an aspirate, a change that often occurs; as in *ὑμεῖς*, for *yushmê*; *ἄζω*, from *yag*, "to revere," &c.

V. The interrogative stem in Sanscrit, Zend, and Lithuanian is *KA*, from which came the Greek interrogative stem *KO*. This latter was preserved by the Ionic dialect, but was converted in the others, from the ease with which gutturals and labials are interchanged, into *ΠΟ*.

The actual declension, however, of this KO or ΠO was superseded by τίς, and we have therefore remaining of it only certain adverbs and derivatives ; as, *κότε, πότε* ; *κῶς, πῶς* ; *κότερον, πότερον* (compare the Sanscrit *kataras*, "which of the two") ; *κόσος, πόσος* ; *κοῖος, ποῖος* ; all which point clearly enough to the existence, at one period, of such a form as *κός, κῆ, κό*. This interrogative stem affords a basis, also, for those cases of the Latin interrogative and relative which belong to the second declension, namely, *quod* (compare the Zend *kat*), *quo*, and, in the plural, *qui, quorum, quos*. The neuter plural *quæ* deviates from analogy, and ought to be *qua*. It is possible, however, that this *quæ* may be the remains of an old dual, subsequently received as a plural, since it agrees precisely with the Sanscrit *kê*. The Latin feminine has, in its different cases, a Sanscrit-Zend feminine stem for its basis, namely, *kâ*, and hence we compare *quam* with the Sanscrit *kâm* ; *quarum* with *kâ-sâm* ; *quas* with *kâs*.

VI. The Gothic changes the *k* of the interrogative stem to an *h*, and as the gutturals are fond of uniting in this language with a *v*, it places this last-mentioned letter after the *h*, making thus HVA out of KA, and HVO out of *kâ*. The Latin, like the Gothic, loves to place a euphonic *v* after the gutturals, and hence the Latin QVO corresponds to HVA, in its departure from the Sanscrit KA ; and so also *aqVa* agrees with the Gothic *ahva*, "a river," just as *angVis* is related to the Sanscrit *ahi-s*, "a snake," and the Greek *ἔχis*.

VII. The interrogative stem *ki* also occurs in Sanscrit, from which there appear to have been formed, in this same language, *kit*, and, before the vocal letters, *kid*. This reminds us at once of the Latin forms *quis* and *quid*. That there existed at one time, in Sanscrit, a masculine nominative *kis*, analogous to the Latin *quis*, is proved conclusively by the compound forms *mâkis* and *nakis*, which appear in the Vedas, and with the latter of which we may compare the Latin *nequis*.

VIII. The Latin *hic* appears, notwithstanding its difference of meaning, to be derived from the same parent-source as *quis* and *qui*. It has the same peculiarity of declension, *hu-jus* like *cu-jus*, *huic* like *cui*, and, besides, the nominative plural neuter shows a strong analogy to the corresponding part in *quis* and *qui*, namely, *quæ*. The final *c* in *hic* appears to be shortened from *ce*, which remains in *hicce* (more correctly *hice*), and is analogous to *que, pe, quam, and piam*, in *quis-que, quip-pe, quis-quam, quis-piam*, all which terminations are nothing more than different forms of the Latin *quæ*. And as these terminations, on being appended as suffixes to the interrogative stem, change its meaning and part with the interrogation, the same thing operates in *hic*. The earlier form appears to have been *cic, cæc, coc*, and traces of the initial *c* still remain in

*ci-s*, *ci-tra*, just as in *ul-tra* we have the remains of the opposite pronoun *ille* (*olle*), deprived of its last syllable.

### *Pronominal Adverbs.*

I. Locative adverbs are formed in Sanscrit by the suffix *tra*, which connects itself immediately with the theme ; as, *a-tra*, " here ;" *ta-tra*, " there ;" *ku-tra*, " where ?" &c. To this same source are the Latin adverbs *ci-tra*, *ul-tra*, to be assigned. Locative pronominal adverbs are formed also in Zend by the suffix *dha*, which reminds us at once of the Greek termination *θα*, in *ἐνθα*, *ἐνταῦθα*, &c.

II. In Sanscrit, by means of the suffix *tas*, adverbs are formed not only from pronominal stems, but also from substantives and adjectives, and these adverbs denote the removal from one place to another ; sometimes, also, they take the place of the ablative. Analogous to this, in some respect, is the Latin termination *tus* in *cæli-tus*, " from heaven ;" *divini-tus*, *fundi-tus*, &c. The final *s* appears to have changed to *r* in *igi-tur*, and the first part of the word connecting itself with the Sanscrit *iha*, " here," we have for the primitive meaning of *igitur*, " from here," i. e., " on these grounds," or " therefore."

III. In Sanscrit the termination *tas* is sometimes converted into *dhas*, from which last come the Greek *θεν* and the Slavonic *dû*. Thus,

<i>Sanscrit.</i>	<i>Greek.</i>	<i>Slavonic.</i>
ku-dhas,	πό-θεν,	ot-kû-dû.
ta-dhas,	τό-θεν,	ot-tû-dû.
ya-dhas,	δ-θεν,	jû-dû-sche.

IV. The locative adverbs *hic*, *illic*, *istic*, were originally datives, of whose primitive form we have a trace remaining in *ruri*. The enclitic *c* being added to *hi* (changed from *hui*), *illi*, and *isti*, converted them into adverbs, and at the same time distinguished them from datives.

V. Adverbs of time are formed in Sanscrit by the suffix *dâ* ; as, *kadâ*, " when ;" *tadâ*, " then ;" *ya-dâ*, " at which time," &c. The Greek termination *τε*, in similar adverbs, appears to be analogous to this ; as, *πότε*, *τότε*, *ότε*, &c., and we may also find a trace of the Sanscrit termination in the Latin *quan-do*.

### *Verb.*

I. One system of personal terminations belongs to all Sanscrit verbs, and the differences of conjugation which are distinguished by grammarians consists in the changes which the verbal roots undergo. The following is an example displaying the terminations of the present tense, as they are subjoined to the verbal root *tud*, " to strike," in Latin *tundo*.

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1. Prichard's *Eastern Origin of the Celtic Nations*, p. 94, seq.

	1st Person.	2d Person.	3d Person.
Sing.	Tudāmi,	Tudāsi,	Tudāti.
Dual.	Tudāvas,	Tudāthas,	Tudātas.
Plur.	Tudāmas,	Tudātha,	Tudānti.

II. This verb belongs to those classes of roots which insert a vowel *a* between the theme and the personal endings. Others subjoin these endings immediately. The personal endings alone are as follows :

	1st Person.	2d Person.	3d Person.
Sing.	-mi,	-si,	-ti.
Dual.	-vas,	-thas,	-tas.
Plur.	-mas,	-tha,	-anti.

III. The same terminations belong to the future tenses as to the present ; but those tenses which have the augment prefixed to the verb have the personal endings, as in Greek, in a more contracted form. The following is the first preterit of the verb *tudami*, corresponding closely to the Greek imperfect :

	1st Person.	2d Person.	3d Person.
Sing.	Atūdam,	Atūdas,	Atūdat.
Dual.	Atudāva,	Atudātam,	Atudātam.
Plur.	Atudāma,	Atudāta,	Atūdān.

IV. There is another form of the indicative tenses in the active voice, namely, that of the reduplicated preterit, formed by rules nearly the same as those of the perfect in Greek verbs. The reduplicated preterit of the verb *tud* or *tudāmi* is as follows, and will remind us at once of the Latin *tutudi*.

	1st Person.	2d Person.	3d Person.
Sing.	Tutōda,	Tutodītha,	Tutōda.
Dual.	Tutudīva,	Tutudāthus,	Tutudātus.
Plur.	Tutudīma,	Tutūda,	Tutūdus.

V. The following examples are from another verb, *lagāmi*, "to say," with the corresponding forms of the Greek verb λέγω following immediately after.

PRESENT.

	1st Person.	2d Person.	3d Person.
Sing.	Lagāmi, } λέγω, }	Lagāsi, } λέγεις, }	Lagāti, } λέγει. }
Dual.	Lagāvas, } ..... }	Lagāthas, } λέγετον, }	Lagātas, } λέγετον. }
Plur.	Lagāmas, } λέγομεν, }	Lagātha, } λέγετε, }	Lagānti, } λέγοντι, }
			Doric. }

## AUGMENTED PRETERIT.

	1st Person.	2d Person.	3d Person.
Sing.	Alāgam, } ἐλεγον, }	Alāgas, } ἐλεγες, }	Alāgat, } ἐλεγε. }
Dual.	Alagāva, } ..... }	Alagātam, } ἐλέγετον, }	Alagātam, } ἐλεγέτην. }
Plur.	Alagāma, } ἐλέγομεν, }	Alagāta, } ἐλέγετε, }	Alāgan, } ἐλεγον. }

## REDUPLICATED PRETERIT.

	1st Person.	2d Person.	3d Person.
Sing.	Lalāga, } λέλεχα, }	Lalagītha, } λέλεχας, }	Lalāga, } λέλεχε. }
Dual.	Lalagīva, } ..... }	Lalagīthus, } λελέχατον, }	Lalagītus, } λελέχατον. }
Plur.	Lalagīma, } λελέχαμεν, }	Lalāga, } λελέχατε, }	Lalāgus, } λελέχασι. }

## Potential Mood.

## PRESENT.

	1st Person.	2d Person.	3d Person.
Sing.	Lageam, } λέγοιμι, }	Lage, } λέγοις, }	Laget, } λεγοι. }
Plur.	Lagema, } λέγοιμεν, }	Lagete, } λέγοιτε, }	Lageyuh, } λέγοιεν. }

## IMPERATIVE.

	2d Per.	3d Per.	2d Per.	3d Per.
Sing.	Laga, } λέγε, }	Lagātu, } λεγέτω. }	Plur. Lagāta, } λέγετε, }	Lagantu, } λεγόντων, } Attic, &c. }

VI. The Sanscrit infinitive is preserved in the first supine of the Latin verb ; as, *palitum*, “ alitum ;” *sanitum*, “ cinctum” (old form “ cingitum”).

VII. The present participle of the masculine gender is closely analogous to that of the Greek and Latin ; as,

	Nom.	Gen.	Dat.	Acc.	Abl.
Sing.	Lagan, } λέγων, } legens, }	Lagatah, } λέγοντος, } legentis, }	Lagate, } λέγοντι, } legenti, }	Lagantam, } λέγοντα, } legentem, }	Lagati, } ..... } legente. }
	N. and A.	Gen.	Dat.		Abl.
Plur.	Lagantas, } λέγοντες, } legentes, }	Lagatām, } λέγόντων, } legentium, }	Lagadbiah, } λέγουσι, } legentibus, }		Lagatsu, } ..... } legentibus. }

VIII. The present participle of the middle and passive voices is also nearly the same in Sanscrit and Greek ; as,

Lagamānas, }	Lagamānah, }	Lagamānam, }
λεγόμενος, }	λεγομένη, }	λεγόμενον. }

And the Sanscrit past participle has been preserved in Latin ; as,

Lagatas, }	Lagatah, }	Lagatam, }
legatus, }	legata, }	legatum. }

*Verb ASMI, " I am," and its cognates.*

PRESENT.

1. In Sanscrit.

	1st Per.	2d Per.	3d Per.
Sing.	aśmi,	asi,	asti.
Plur.	asmah or } smus, }	stha,	santi.

2. In Greek (old forms).

Sing.	ἐμμί,	ἑσσί,	ἐστί.
Plur.	εἰμές,	ἑστέ,	ἐντί.

3. In Latin.

Sing.	esum or } sum, }	es,	est.
Plur.	sumus,	estis,	sunt.

4. In Persian.

Sing.	am,	iy,	est.
Plur.	īm,	īd,	end.

5. In Slavonian.

Sing.	yesm',	yesi,	yest.
Plur.	yesmi,	yeste,	sut' for jesut'.

6. In Lithuanian.

Sing.	esmi,	essi,	esti.
Plur.	esme,	este,	esti.

7. In Gothic.

Sing.	īm,	īs,	ist.
Plur.	siyum,	siyuth,	sind.

*Remarks.<sup>1</sup>*

I. It is at once evident that all these are slight modifications of the same element, conjugated by means of the same suffixes. The variation

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1. Prichard's *Eastern Origin of the Celtic Nations*, p. 164.



between the different languages does not exceed such as exists between proximate dialects of the same speech.

II. The imperfect tense is not to be traced with so much regularity. It is in Sanscrit as follows :

Sing.	asam,	asis,	asit.
Plur.	asma,	asta,	asan.

In Latin, *esam* was probably the old form of *eram*, since *s* was often changed into *r*, and *esam* would regularly form *essem* in the subjunctive, which is actually found. Thus,

Sing.	esam,	esas,	esat.
Plur.	esamus,	esatis,	esant.

III. The second form of the verb, in the arrangement adopted by the Sanscrit grammarians, is the potential. The potential form of the verb *asmi* bears a strong analogy to the old potential *siem* in Latin, and also to the Gothic potential. Thus we have,

*Singular.*

Sanscrit.	syām,	syās,	syāt.
Latin.	siem,	sies,	siet.
Gothic.	siyan, <sup>1</sup>	siyais,	siyat.

*Plural.*

Sanscrit.	syāma,	syata,	syus.
Latin.	siemus,	sietis,	sient.
Gothic.	siyaima,	siyaith,	siyaina.

IV. It may be observed that all these words have lost the initial vowel *ā* or *ē*, and that, if it were restored, the preceding forms would bear a near analogy to *ἔσαιμι*, which, though not extant, would be a regular derivative from *ἔσομαι*.

V. The Sanscrit verb *asmi* has no future, but it has been conjectured, with great probability, that *syami*, the adjunct by which a future tense is formed in attributive verbs, is, in fact, only the obsolete future of the verb *asmi*. A fact strongly favouring this hypothesis is, that a tense of this verb exists in Sanscrit, and is recognised as such, which is only used in forming the preterperfect tense of certain verbs. *Asa*, *āsitha*, *āsa*, is termed the third preterit or aorist of *asmi*. It is joined with *kārayām*, from the verb *karomi*, “facio,” “creo,” and forms *kārayāmāsa*, “fecit,” “creavit.”

VI. There is only one other tense of the verb *asmi*, which is the imperative. It is as follows :

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1. Erroneously considered by Hickee a future tense.

Sing.	asani,	aidhi,	astu,
Plur.	asanya,	atā,	santu.

Compare *astu* with *ἔστω, esto*; *sta* with *ἑστέ, este*, and *santu* with *sunto*. The second person *aidhi* bears a strong analogy to some of the modifications of the verb substantive in Celtic.

VII. There is also in Sanscrit the verb *bhavami*, from the root *bhu*, allied to the old Latin verb *fuō*, and in the sense of *oriri, nasci*. With this may be compared the Greek *φύω*, and the verb *to be* in English, together with the Celtic *bydh*, the Russian *budu*, and the Persian *budemi*. The Sanscrit has preserved the whole of *bhavami*, whereas the cognate verbs are defective in most other tongues.

### *Remarks on the Endings of Verbs.*

#### *First Person.*

I. The characteristic of the first person, in its original shape, is *m* in Sanscrit as well for the plural as the singular. In the first person dual, however, this *m* changes to a *v*.

II. The full expression of the ending of the first person singular, in the active voice, is *mi*, and this is found in all Sanscrit verbs without distinction. In Greek, however, the number of verbs in *μ* is comparatively small, being only about 200. The rest of the Greek verbs have entirely suppressed this ending, and their final *ω*, as well as the Latin *o* of all conjugations, answers to the Sanscrit *ā*, which *ā*, in such forms as *bodh-ā-mi*, *tud-ā-mi*, &c., belongs neither to the root nor the personal ending, but characterizes merely the class to which the verb belongs. When this consists of a short *a*, or of a syllable ending in *a*, this *a* is lengthened before *m* and *v* if a vowel follow, and hence we have *bodh-ā-mi*, *bodh-ā-vas*, *bodh-ā-mas*, but *bodh-ā-si*, *bodh-ā-ti*, *bodh-ā-nti*, &c.

III. The Greek takes no part in this lengthening of the vowel, but gives *τέρπ-ο-μεν* as corresponding to the Sanscrit *tarp-ā-mas*. In the singular, however, the form *τέρπ-ω-μι*, answering to *tarp-ā-mi*, may perhaps have existed; and, if so, it is very probable that the *ω* became shortened in the passive and middle voices by reason of the greater stress that was laid on the ending of the verb.

IV. The passive and middle ending in *μαι* clearly shows that all verbs in Greek had originally *μι* as the termination of the first person active, for *μαι* arises from *μι*, just as *σαι*, *ται*, *νται*, do from *σι*, *τι*, *ντι*, and no *τέρπομαι* could ever have come into the language except from a *τέρπωμι* or *τέρπομι*.

V. We have, in what has just been said, a remarkable confirmation of the fact that the different members of the great family of languages mu-

tually illustrate and complete each other, since the richest of them have not reached us in a perfect state. While the ending *μαι* still remains firm in the modern Greek passive, the corresponding Sanscrit form lay already in ruins at the early period when the Vedas were composed ; while, on the other hand, Homer employs but seldom the form in *μι*, out of which have arisen his numerous present and future forms in *μαι*, although it is universal in Sanscrit, and is even employed at the present day in many Lithuanian verbs ; such as *esmi*, " I am ;" *dumi*, " I give ;" *eimi*, " I go ;" *démi*, " I place," &c.

VI. It has been already remarked, that those tenses of the Sanscrit which have the augment prefixed to the verb have the personal endings, as in Greek, in a more contracted form. With these the ending *mi* becomes merely *m*, and this curtailed termination changes in Greek, by the laws of euphony, to *ν*. Thus we may compare the Sanscrit *atarp-a-m* with the Greek *ἄρπ-ο-ν* ; *adadâ-m* with *ἐδίδω-ν* ; and *adâ-m* with *ἔδω-ν*. So, again, *dad-yâm* is analogous to *δίδο-ίην*, and *dê-yam* to *δο-ίην*. In the first aorist active the Greek has lost entirely the characteristic of the person ; as, *ἔδειξα*, whereas in Sanscrit we have *adiksam*. The earlier form *ἔδειξαν*, of the first person, appears to have come from a still older one, *ἔδειξαμ*, as is indicated by the first aorist middle, *ἔδειξάμην*.

VII. The Latin, on the other hand, shows a strong attachment to the ending in *m* ; as, *amabam*, *amem*, *amarem*, &c., all which point to the existence, at one period of the language, of verbs in *mi*. Traces of the *m* termination in the present tense are still found in *sum* and *inquam*, the original forms of which were, undoubtedly, *sumi* and *inquami*.

VIII. As regards the origin of the ending for the first person, it may be remarked that *mi* is, in all probability, weakened from *ma*, which latter form is, in Sanscrit and Zend, the theme of the oblique cases of the personal pronoun. Hence the syllable *mî*, in *dadâ-mî*, bears the same analogy to *ma* that the *i* in *cin*, in the termination of the Latin *tubi-cin*, does to the *a* in the true form of the root, *can*, from *cano*. The change from *mi* to *m* is a still farther weakening, and would seem to have been occasioned by the stress of the voice, laid, in pronouncing, upon the augment or initial syllable.

IX. The Sanscrit ending *mas*, in the first person plural, connects itself at once with the Latin *mus* ; as, *ama-mus*, *amaba-mus*, &c., and also with the old Greek termination *μες*, for *μεν* ; as, *φέρο-μες*, *δίδο-μες*, *ἴστα-μες*, for *φέρο-μεν*, *δίδο-μεν* ; *ἴστα-μεν*. This plural ending in *mas* is equivalent to *m-as*, where *m* indicates the pronominal stem, and *as* the plural ending.

X. In the dual the Sanscrit *vas* becomes *va* in the augmented tenses, in analogy with the plural endings *mas* and *ma*. This *v*, in the dual, is

a softening from *m*, and the change must have taken place at an early period, since the same peculiarity in the dual ending may be traced in the Gothic, Slavonic, and Lithuanian.

*Second Person.*

I. The Sanscrit pronominal stem *tva*, or *tve* assumes different forms in its combination with verbal themes. The *t* either remains unaltered, or else becomes *th* or *dh*; or, like the Greek *σύ*, is converted into an *s*. The *v*, moreover, either remains or is dropped; while the *a* is retained unaltered, or is weakened to *i*, or else entirely disappears. The pronominal form appears fullest in the middle voice, since this part of the verb loves the weightier endings, and therefore avoids, more than any other, the curtailment of the pronouns.

II. The full ending of the second person present of the dual is *thas*, and in the plural *tha*. But there are strong reasons for believing that the second person plural originally ended in *thas*, and that from this arose the dual ending *thás*; and, farther, that in the course of time *thas* of the plural dropped its *s*, and *thás* of the dual its long vowel. On the supposition that the second person plural ended originally in *thās*, we can readily see the analogy of the Latin *tis*, as well as the correctness of Thiersch's remark in relation to the hiatus, namely, that for the ending *τε* in Homer, in the second person plural, we ought to read *τες*, from the analogy of *μες* for *μεν* in the first person.

III. The Lithuanian has preserved the ending *si* of the second person singular, in common with the Greek, only in the substantive verb, where *es-si* and the Doric *ἐσ-σί* show clearly their common lineage. In the case of other verbs, however, the two languages part company, the Lithuanian everywhere retaining the *i* but parting with the *s*, the Greek pursuing a directly opposite course. The Latin and Gothic agree with the Greek. Hence we may compare the Lithuanian *dud'-i* with the Sanscrit *dadā-si*, the Slavonic *da-si*, the Greek *δίδω-ς*, the Latin *da-s*, the Gothic *vigi-s*. With regard to Greek verbs in *ω*, it would seem that the *ι* of *σι*, after having been dropped, has gone back and united itself to the preceding syllable; and as, for example, *γενέτειρα* comes from *γενετέρια*, and *μέλαινα* from *μελάνια*, *μείζων* from *μεζίων*, *χείρων* from *χερίων*, *ἀμείνων* from *ἀμενίων*, so also *τέρπ-ει-ς* is formed from *τέρπ-ε-σι*, corresponding to the Sanscrit *tarp-ā-si*.

IV. We find also in Sanscrit two other endings of the second person, *dhi* and *tha*, the former appearing in the imperative, the latter in the reduplicated preterit. The first of these, namely, *dhi*, reminds us of the termination *θι* in Greek imperatives; as, *ἴσ-θι*, *κέκραχ-θι*, *ἄνωχ-θι*, *φά-θι*, &c. The second presents, at first view, a striking analogy to

the Greek termination  $\vartheta\alpha$ , but it is in reality a deceptive one, since  $\vartheta$  on other occasions corresponds to the Sanscrit  $dh$ , and arises from the influence of the preceding  $\sigma$ , just as, in the passive and middle, all the active personal endings in  $\tau$  become  $\vartheta$  by the influence of the  $\sigma$  preceding.

V. The Sanscrit *tha* will remind us then of the Greek  $\vartheta\alpha$ , although these two terminations are not in fact identical, since the Greek  $\vartheta\alpha$  comes from *dha*, and the *d* has been converted into a  $\vartheta$  by the influence of a preceding  $\sigma$ , just as the  $\tau$  of the active personal endings is converted into  $\vartheta$  in the passive and middle by the insertion of  $\sigma$ . The  $\sigma$  of the active voice, however, belongs to the root, and hence we must divide as follows :  $\eta\sigma\text{-}\vartheta\alpha$ ,  $o\lambda\sigma\text{-}\vartheta\alpha$  (for *old*- $\vartheta\alpha$ ).

VI. In Latin the termination *sti* corresponds to the Sanscrit ending *tha*, the *a* being weakened to an *i*, and an *s* being inserted before the *t*, the aspirate also disappearing. Thus we may compare the following :

LATIN.	SANSKRIT.
<i>dedi-sti,</i>	<i>dadi-tha.</i>
<i>steti-sti,</i>	<i>tasthi-tha.</i>
<i>momord-isti,</i>	<i>mamard-i-tha.</i>
<i>tutud-isti,</i>	<i>tutod-i-tha.</i>

### Third Person.

I. The pronominal stem *ta* has, after the analogy of the first and second persons, weakened its vowel to an *i* in the unaugmented tenses, and in the augmented ones has laid it aside entirely. The *t*, however, in Sanscrit and Zend, undergoes, the termination *us* excepted, no change whatever, whereas the *t* of the second person becomes, as we have just seen, *t*, *th*, *dh*, or *s*. The Greek, on the contrary, retains the  $\tau$  of the third person only in the substantive verb  $\epsilon\sigma\tau\acute{\iota}$ , Sanscrit *asti*, and on other occasions either has  $\sigma\iota$ , as in  $\delta\acute{\iota}\delta\omega\sigma\iota$ , or  $\epsilon\iota$ , as in  $\tau\acute{\epsilon}\rho\pi\epsilon\iota$ .

II. The form  $\delta\acute{\iota}\delta\omega\sigma\iota$  resembles more the Sanscrit second person *dadā-si* than the third person *dadāti*, and it is only distinguished from its own second person  $\delta\acute{\iota}\delta\omega\varsigma$  by the latter dropping the  $\iota$ . That originally, however, even in the  $\omega$  conjugation, the third person singular ended in  $\tau\iota$ , is proved by the middle and passive ending  $\tau\alpha\iota$ , since  $\tau\acute{\epsilon}\rho\pi\epsilon\tau\alpha\iota$  bears the same relation to  $\tau\acute{\epsilon}\rho\pi\text{-}\epsilon\text{-}\tau\iota$  that  $\delta\acute{\iota}\delta\omicron\tau\alpha\iota$  does to  $\delta\acute{\iota}\delta\omega\tau\iota$ . The form  $\tau\acute{\epsilon}\rho\pi\epsilon\iota$ , in fact, arises from the rejection of  $\tau$ , just as  $\tau\acute{\iota}\theta\epsilon\iota$  comes from  $\tau\acute{\iota}\theta\epsilon\tau\iota$ ,  $\delta\acute{\iota}\delta\omicron\iota$  from  $\delta\acute{\iota}\delta\omicron\theta\iota$ ,  $\kappa\acute{\epsilon}\rho\alpha$  from  $\kappa\acute{\epsilon}\rho\alpha\tau\iota$ ,  $o\lambda\kappa\omicron\iota$  from  $o\lambda\kappa\omicron\theta\iota$ , &c.

III. In the augmented tenses, on the other hand, the Greek lays aside entirely the T sound, and agrees in this with the Pracrit, the Gothic, and Slavonic ; whereas the Latin retains the *t* throughout the verb, and in this, as in many other instances, displays far more of an Indian character than the Greek.

IV. For the purpose of making the plural, an *n* is inserted before the pronominal characteristic. After this *n* the Gothic places the middle mute *d*, where other languages have the tenuis *t*. Hence we may compare the Gothic *sind* with the Sanscrit *santi*, the Zend *henti*, the Latin *sunt*, and the old Greek form (σ) *εντί*.

V. The Sanscrit always inserts an *a* before an *n*, unless an *a* already exist there, from the verbal class or radical syllable. Hence we have *tarp-a-nti*, like *τέρπ-ο-ντι*; *tisht-a-nti*, like *ἰστ-α-ντι*, &c. The Greek *ᾱσι*, from *αντι*, in such forms as *δεικνύ-ασι*, *ἰ-ασι*, *τιθέ-ασι*, *διδό-ασι*, &c., finds here a remarkable support, since it is hardly possible to suppose that these were merely accidental anomalies. For, even if such forms as *τιθέαντι*, *διδόαντι*, *ἰαντι*, *δεικνύαντι*, remain at the present day in none of the Greek dialects, still there can be no doubt but that the *a* is lengthened in order to supply the place of the rejected *ν*, and that *σι* is put for *τι*, as everywhere in the third person.

VI. Some Sanscrit verbs, on account of the weight of the reduplication which they receive in what are called the special tenses, endeavour to lighten their ending, and therefore throw out *n* from the third person plural, shortening, at the same time, a long *a* in the root. Hence we have *dadā-ti*, "they give;" *gahāti*, "they leave." There can be no doubt but that, in the earlier state of the language, these forms were *dada-nti*, *ga-ha-nti*, and that, therefore, the Doric *διδό-ντι*, *τιθέ-ντι*, &c., give us the primitive forms of the Greek tongue.

VII. The Sanscrit verbs, moreover, not merely those of the reduplicated class, but those also of the second conjugation, corresponding to the Greek verbs in *μι*, throw away, in the middle voice, the *n* from the third person plural, in order to give more stress to the personal ending. Thus we have *cim-até* for *cim-anté*. This change has very much the appearance of having taken place after the separation of the different tribes of the human family from their common home. The Greek, for example, preserves the old form, and retains the nasal letter as a badge of the plural, with still more firmness in the middle and passive than in the active, giving not only *τέρπ-ο-νται* for the Sanscrit *tarp-a-nte*, but also *δίδ-ο-νται*, *τίθε-νται*, for the Sanscrit *dadaté*, *gahaté*, &c. The Greek, however, has found, by another process, the means of lightening the too great weight of the middle ending, by employing merely *νται* where we would naturally look for *ανται*; saying, for example, *δείκνυ-νται*, and not *δεικνύ-ανται*, although *δείκνύ-ασι* would lead us to expect this latter form.

VIII. The rejection of *a* from such a form as *δείκνυ-(α)νται*, is like the dropping of *η* from the optative, where, on account of the weight of the personal ending, the passive and middle voices form from *διδούην* of the active, not *διδούήμην*, but *διδούμην*. The Ionic dialect, however,

has in the third person plural sacrificed the *v* to the *a*, and in this respect harmonizes closely with the Sanscrit. Hence we have *αται* in Ionic, formed from *ανται*, as in Sanscrit *até* from *anté*.

IX. The Slavonic changes the *pasal* in many of its verbs to a short *u*, and this *u*, coalescing with a preceding vowel, forms *ou* or *û*, so that *vezûťj*, from *vezontj*, is surprisingly like the Greek *ἐχουσι*, from *ἐχονσι* for *ἐχοντι*. The Bohemian *wezau*, on the other hand, has preserved the old *a* of the Sanscrit *vah-a-nti* and Gothic *vig-a-nd*, which in the Latin *vehunt* becomes a *u*, through the influence of the nasal, in opposition to the *i* of the other persons (*vehis*, *vehit*, &c.).

X. In the augmented tenses the final vowel in *nti* or *anti* disappears, just as it does from *ti*, *si*, *mi* of the singular; and with this vowel the personal characteristic *t* also disappears, in accordance with a law of euphony, which forbids the union of two consonants at the end of a word. The Greek, which cannot endure a final *τ*, goes on a step farther than the Sanscrit, and removes the *τ* from the third person singular also. Hence we have *ἐτεπ-ε* answering to *atarp-a-t*, and, where the resemblance is still more clearly shown, *ἐτεπ-ο-ν* agreeing with *atarp-a-n* (for *atarp-a-nt*). The Greek aorists, however, which make *αν* in the third person plural, agree better with the Sanscrit form, since the sibilant has preserved the *a* from being converted into *o*. Thus we have *ἔδειξ-αν*, corresponding to the Sanscrit *adikshan*.

XI. In the unaugmented tenses the Sanscrit terminates the dual in *tas*; in the augmented ones, in *tâm*. The former of these corresponds to the Greek *τον*; as, *τέπ-ε-τον*, Sanscrit *tarp-a-tas*. The other ending, *tâm*, has divided itself in Greek into the two terminations *την* and *των*, of which the first is the more prevalent one, while the latter is confined to the imperative. Hence we have *ἐτεπ-έ-την*, corresponding to *atarp-a-tâm*; *ἔδεικ-σά-την* to *adik-sha-tâm*; but *τεπ-έ-των* to *tarp-a-tâm*. Hence it follows that the distinction between *τον* on the one hand, and *την*, *των* on the other, in the dual number, is of very early origin, and is not, as Buttmann supposes, a later formation of the prose language. Four places occur in Homer, it is true, where *τον* takes the place of *την*, but in three of these it is occasioned by the metre, and the fourth is, therefore, only a solitary instance. The same remark will apply to the augment, which is not to be viewed merely as a later addition because it is sometimes suppressed in Homer, since it is common, in fact, to both the Greek and the Sanscrit.

### *Remarks on the Passive and Middle Endings.*

I. The passive and middle endings distinguish themselves from those of the active by a greater degree of fulness, though the mode of forming them is not the same in all the sister tongues.

II. The Sanscrit, Zend, and Greek agree in lengthening out a final *i*, in the unaugmented tenses, by the insertion of an *a*, and form, therefore, *μαι* out of *μι*, *σαι* out of *σι*, *ται* out of *τι*, and in the plural *νται* out of *ντι*. In the Sanscrit and Zend the vowels *a* and *i* then coalesce into an *é*, which answers to the Greek *αι*.

III. The Gothic parts with the *i* out of the diphthong *ai*, and has, therefore, in the third person, *da* for *dai*; in the second, *za* (euphonic for *sa*) for *zai*; and in the third person plural, *nda* for *ndai*. The first person singular and the first and second persons plural are lost, and were supplied by the third.

IV. The Sanscrit and Zend, in both the unaugmented and the augmented tenses, parted with the pronominal consonant of the first person singular, and along with it have also lost the *a* of the verb-class in words of the first conjugation. Hence we find *bôdé* for *bôd-â-mé*. Compare the following :

SANSKRIT.	ZEND.	GREEK.	GOthic.
1. S. <i>bhar-é</i> ,	<i>bair-é</i> ,	<i>φέρ-ο-μαι</i> ,	* * * * *
2. S. <i>bhar-a-sé</i> ,	<i>bar-a-hé</i> ,	<i>φέρ-ε-σαι</i> ( <i>φέρ-ει</i> )	<i>bair-a-za</i> .
3. S. <i>bhar-a-té</i> ,	<i>bar-ai-té</i> ,	<i>φέρ-ε-ται</i> ,	<i>bair-a-da</i> .
4. P. <i>bhar-a-nté</i> ,	<i>bar-ai-nté</i> ,	<i>φέρ-ο-νται</i> ,	<i>bair-a-nda</i> .

V. In the augmented tenses the concluding diphthong *ai* loses, in Sanscrit and Zend, the vowel *i*, like the Gothic in the unaugmented ones, and the *a* which remains appears in Greek as an *o*. Hence we have *ἐφέρ-ε-το* answering to *abhar-a-ta* in Sanscrit and *bar-a-ta* in Zend; and in the plural *ἐφέρ-ο-ντο* answering to *abhar-a-nta* in Sanscrit and *bar-a-nta* in Zend.

VI. In the second person singular of the augmented tenses, the Sanscrit has *thás* where we would expect to find *sa*; as, *abhod-a-thás*. That there was, however, an ending in *sa* also, is proved by the Greek *ἐδίδο-σο*, as opposed to *ἐδίδο-το*, and likewise by *ha* in Zend, which appears in places where we would expect *sa* in Sanscrit, the *h* in Zend being here substituted for *s*.

VII. The ending *thás*, of which we have spoken in the preceding paragraph, affords a curious theme for discussion. It connects itself very evidently with the active ending *tha*, of which mention has already been made, and is, no doubt, derived from it by lengthening the vowel and appending the sibilant, which would seem to have been added for the



purpose of indicating the second person. Now, if this be so, either the first or the second of the personal indications imbodyed in *tha-s* must have been used to designate the individual on whom the action is exerted or for whose advantage it is performed, a meaning inseparably connected with the middle voice. Hence, in the Sanscrit *adat-thá-s*, "thou gavest to thyself" (i. e., thou didst take), either *thá* stands for "thou," and *s* indicates "to thyself," or vice versa. If we allow this, and if in the Greek first person the *ν* of the ending *μην* (Doric *μῦν*) be organic, that is, not a later unmeaning appendage, but an expressive element bequeathed by the earliest periods of the language, then *ἐδίδούην* properly signifies, "I gave to myself," whether it be that the subjective relation is expressed by *μη* (*μᾶ*) or by the *ν*. To complete the analogy, we may take for the third person the ending *ta-t* found in the Vedas, and where the person is doubly expressed. Regarding this remarkable ending as a middle one, we have the same resemblance between it and the Greek ending *το* as in the case of *τεπν-έ-τω* and *tarp-a-lat*, *ἐδίδω* and *adadát*, &c. ; and, to make the case still stronger, we may call in the aid of the Bantian inscription, where the old Oscan imperatives end in a *d*, as *licitu-d* for *liceto*, *estu-d* for *esto* ; all which would tend to show that the primitive form of the Greek ending *το* was *τοτ*, and that the final *τ* was rejected for euphony. The Sanscrit-Veda ending *tát* will express the action of the third person upon himself, like the other endings in the case of the first and second persons.

VIII. The first person plural in Sanscrit ends in *mahé*, but in Zend it terminates in *maidhé*, from which latter comes evidently the Greek ending *μεθα*, which drops the *ι* like the Gothic forms.

IX. The second person dual ends, in the unaugmented tenses, in *áthé*, the third in *áté*. In the augmented tenses, on the other hand, the second person ends in *áthâm*, the third in *átâm*. There is every reason to suppose, however, that these endings were originally *táthé* and *táté*, *táthâm* and *tátâm*. The initial syllable *ta* became *σ* in Greek, and the following *t* was converted into an aspirate through the influence of the *σ*. Hence arose in this latter language such forms as *δίδο-σ-θον*, *ἐδίδο-σ-θον*, &c.

X. In the Latin verb, the final *r* of the passive voice would appear to owe its origin to the reflexive pronoun, and to have been changed from *s* by a favourite principle of conversion. In those persons which end with a consonant, a connecting vowel was necessary, and the *u* was brought in, probably through the influence of the liquid ; as in *amatur*, *amantur*. The imperative forms *amato-r* and *amanto-r* require no connecting vowel. In *amamur* the *s* of *amamus* disappears before the reflexive, and the more readily as it does not express any personal indication. In *amer*, on the other hand, the personal characteristic itself is given up, since *amemr* could not stand, and *amemur* was required in the plural for *ame-*

*must.* In *amaris*, *ameris*, &c., we have either a metathesis for *amasir*, &c., or else the personal characteristic *s* could not withstand the strong inclination to become an *r* between two vowels; and this having taken place, the reflexive preserved unaltered its original *s*. In the imperative *amare* the reflexive has preserved its own vowel, and if we change *r* back again to *s*, we have in *se* the accusative of the simple pronoun. So, also, the old infinitive *amarier* is nothing more than *amare-er* by metathesis for *amare-re* (i. e., *amare-se*).

XI. The form *amamini* deviates from all analogy, as will readily be perceived, and presents no small degree of difficulty. It is probable that *amamini* is the nominative plural masculine of a passive participle, and was joined to *estis*, so that *amamini* stood originally for *amamini estis*, as in Greek we have *τετυμμένοι εἰσὶ*. The Latin suffix is *-minu-s*, and corresponds to the Greek *-uevos* and the Sanscrit *-māna-s*. Now when this participle, forced, as it were, out of its ordinary path, changed to *amamini* from *amaminus*, this *amamini*, so employed in the second person plural, appears to have remained in that person as a kind of unalterable form, and to have been regarded, in the ordinary usage of the Latin tongue, as having a verbal termination. The consequence was, that the substantive verb was dropped, and *amamini* became employed for both genders. In support of the opinion that *amamenus* was originally a passive participle, we may cite the forms *alumnus* and *Vertumnus*, which are both evidently of participial origin. So, also, *terminus*, "what is stepped over;" *femina*, "she that bears" (middle participle), the root being *fē*, whence we have *fetus*, *fetura*, and *fecundus*; and, finally, *gemini* for *genimi*, "they who are born at the same time."

XII. But how are we to explain the imperative *amaminor*? Is the *r* identical with that in *amor*, *amator*, *amantor*? The answer must be in the negative, since to express the passive or reflexive meaning here by appending a pronoun would be unnecessary, as the participial suffix has this employment. The best way is to seek for a plural case-ending in *amaminor*, as we did in *amamini*. Now it happens, luckily enough, that the Eugubian inscriptions supply us with what we want, for we there find *subator* for *subacti*, *scribitor* for *scripti*. This plural ending in *or* agrees very well with the Sanscrit *ās* (*a+as*) and Gothic *os*, whereas the Latin *i* has forced its way in from the pronominal declension. Still farther, the nominative singular of the second declension masculine, in the Umbrian dialect, ended in *o*, and we still find *orto* for *ortus*, and *subatu* for *subatus*. Now it is very remarkable that we find, in the remains of early Latinity, imperatives singular ending in *mino*; as, *famino* in Festus, and *prafamino* in Cato. We have also *fruimino* in an inscription given by Gruter, "*is cum agrum nei habeto nei fruimino.*"

Here *frumano* indicates the third person, a circumstance which tends very clearly to prove it a participle that may be applied to either person.

We have now reached the limit which we had proposed to ourselves in the prosecution of the present inquiry, and cannot but entertain the hope that the result will prove satisfactory to every one who will bestow upon the subject his candid attention. The analogies existing throughout the Indo-Germanic chain of languages are not the mere results of accident. To assert this would be the height of absurdity. They prove, on the contrary, the affiliation that exists between all these individual tongues, as well as their common descent from one parent source, whatever this source may have been, or in whatever region of the globe it may have been prevalent.

THE END.

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